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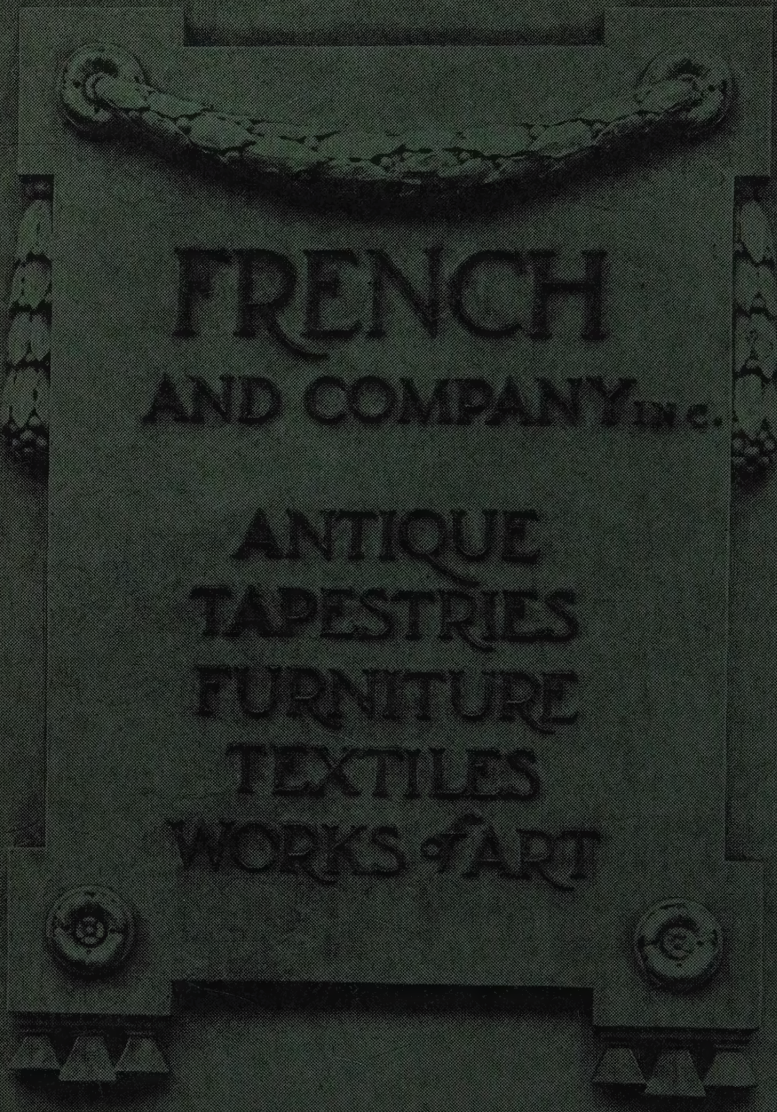
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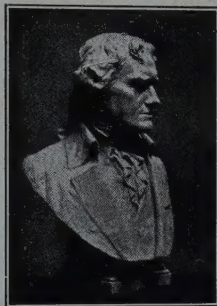
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If you are in New York in June, visiting the art galleries is well worth your while.

The Metropolitan Museum of Art, 5th Avenue and 82nd Street, will have many special exhibitions on throughout the summer. In Gallery H-101, beginning June 8, there will be a loan exhibition of *Japanese Sword Furniture*, and in Gallery D-6, beginning June 10, there will be a loan exhibition of *Persian Rugs of the so-called Polish type*. The following special exhibitions will be continued: Temporary Exhibition of the *H. O. Havemeyer Collection*; *European and American Samplers of the VII through the XIXth Century*; *Coptic and Egypto Arabic Textiles*; Loan exhibition of *Firearms of the XV to the XIX century*; *Prints—Selected Masterpieces*; *Etchings by the Tiepolo Family*; and Loan Exhibition of *Japanese Peasant Art*.

The Weyhe Galleries, 794 Lexington Avenue, will have a group show of *modern paintings, water colors and etchings*.

The Montross Gallery, 785 Fifth Avenue, will have a group of *American Paintings* on exhibition in their lovely new gallery.

Kennedy & Co., 785 Fifth Avenue, will at the same time show a group of *American etchings*.

The Daniel Gallery, 600 Madison Avenue, will again show *modern paintings*.

At the Valentine Gallery, 43 East 57th Street, there will be *modern paintings by French artists, including Dufy, Pascin, Chirico, Lurcat and others*.

The Ferargil Galleries, 37 East 57th Street, will have a group show of *Paintings, also Garden Sculpture*.

Knoedler Galleries, 14 East 57th Street, will show *Paintings by Old and Modern Masters*.

The Durand-Ruel Galleries, 12 East 57th Street, will show *French Paintings*.

The Reinhardt Galleries, 730 Fifth Avenue, will have a show of *contemporary French drawings and water colors*.

The Babcock Galleries, 5 East 57th Street, will show *American Paintings, water colors and etchings, through June*.

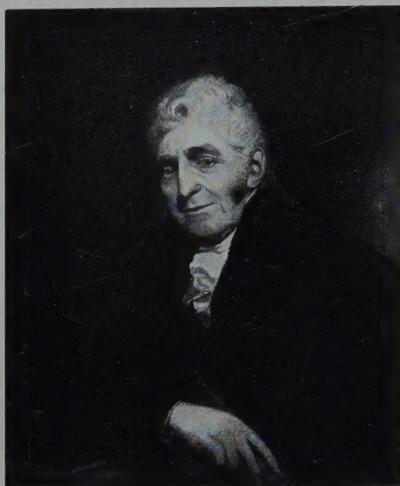
The Milch Galleries, 108 West 57th Street, will have an exhibition of especially selected *American Paintings*.

The Macbeth Galleries, 15 East 57th Street, will continue through June showing a *Group of Paintings Reviewing the Season's Exhibitions*.

At the New Art Circle, 9 East 57th Street, there may be seen the *work of H. L. Gatch and other artists during June*.

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At the Art Center, 65 East 56th Street, there will be paintings shown from June 2 to 28 by the "Chicago Ten" Group. The attractive Craft work exhibit by the New York Society of Craftsmen and the Mexican Arts exhibit are semi-permanent.

The Six East Fifty-Sixth Street Galleries will show specially during June Sculpture appropriate for house and garden.

The Kraushaar Gallery, 680 Fifth Avenue, will show etchings by Le Gros and Bauer, besides a general exhibition of etchings and paintings.

The Rehn Galleries, at their new home at 683 Fifth Avenue, will show modern paintings.

At the Gallery of P. Jackson Higgs, 11 East 56th Street, there will, as usual, be fine Old Masters.

The Howard Young Galleries, 634 Fifth Avenue, will have a special Summer Exhibition.

The Pearson Gallery, 545 Fifth Avenue, will continue to show Antique and Modern Bronzes.

The Grand Central Galleries, 15 Vanderbilt Avenue, will show an exhibition of Paintings by Contemporary Canadian artists from June 3 to 21. The Founders exhibition will be continued until the fall.

The Public Library at 5th Avenue and 42nd Street will show Recent Additions in the Print Department, Room 316.

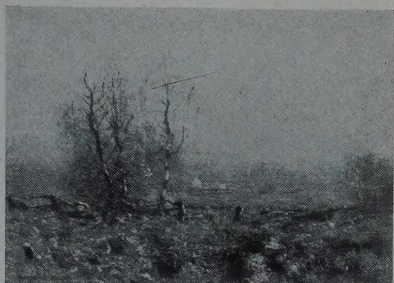
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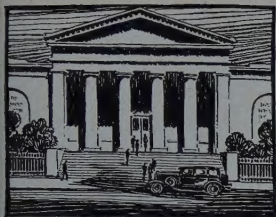
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THE AMERICAN MAGAZINE OF ART

JUNE, 1930

TABLE OF CONTENTS

THE WILLETT CHILDREN, A Painting by Romney in the George W. Elkins Collection, Pennsylvania Museum of Art.....	<i>Frontispiece</i>
THE AESTHETICS OF SHIP DECORATION.....	By ARTHUR FINCH 303
<i>Ten illustrations.</i>	
THE SANTA FE MEETING.....	312
<i>Nine illustrations.</i>	
PAINTINGS BY REMBRANDT, A Loan Exhibition at the Detroit Institute of Arts.....	321
<i>Four illustrations.</i>	
THOMAS CHILD, LIMNER.....	By FREDERICK W. COBURN 326
<i>One illustration.</i>	
SCULPTURE IN WOOD.....	By ALEC MILLER 329
<i>Six illustrations.</i>	
AN EXHIBITION OF WORKS BY CONTEMPORARY HUN- GARIAN ARTISTS.....	335
<i>Eight illustrations.</i>	
EDITORIAL: PUTTING SCENERY FIRST.....	340
SUMMER ART COLONIES.....	341
NOTES	ITEMS
BOOK REVIEWS	

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BY

GEORGE ROMNEY

GEORGE W. ELKINS COLLECTION, PENNSYLVANIA MUSEUM OF ART

THE

AMERICAN MAGAZINE OF ART

VOLUME XXI

JUNE, 1930

NUMBER 6

THE AESTHETICS OF SHIP DECORATION

BY ARTHUR FINCH

SINCE Robert Fulton's paddle-boat *Clermont* was launched on the Hudson in 1807, the advances made in the science of ship construction and marine engineering have been enormous. With the coming of the iron-screw propelled vessel, a new era began in ocean travel, and the early fifties saw many experiments begun in bigger ocean steamers, which had the advantages of greater safety and the provision of more spacious cabin accommodation. Within the next three decades the growth in size and breadth amidships, the innovation of the twin-screw steamer, together with finer ends leading to increased speed possibilities, made feasible improvements and innovations in the accommodation provided for the passenger. But it has remained for those of this later day to realize and fittingly apply the aesthetics of ship decoration.

The modern-built passenger liner, with its great breadth and depth, expresses within its steel shell the triumph of skillful construction and scientific operating methods. Those responsible have directed themselves wisely to the elimination of waste and the economizing of effort. The savings thus effected have been utilized primarily to provide more comfortable, lofty, and spacious public rooms and sleeping cabins. Conjoined with such amenities and of special interest is the decoration of the passenger living quarters by specialists of high professional standing. The *Bremen*, the *Ile de France*, and the *Kungsholm* (the last of the Swedish-American Line) are excellent examples of modern giant steamships the owners and builders of which have intrusted the

designing and equipment of the public rooms and cabin accommodations to a group of specialists—furnishers, decorators, and lighting experts, working under the general supervision of interior ship architects.

In the past tradition centered in the "period" styles and has to a large extent prevented progress on sound lines of ship decoration. The great accomplishment of an entire breakaway from that obeisance by the designers of the passenger accommodation of the *Ile de France* was a step forward brimful of promise, and was followed by the more sensible treatment of the interiors in the *Duchess of Bedford* and kindred ships of the Canadian Pacific Line.

An objection against steamship decoration heard today is that it gives to the fast-moving liner the illusion within its steel frame of having the character of an hotel, but to an extent it is. The steamship, like the hotel, houses many guests. It is, however, in structure and purpose entirely different. Even the furniture has to be adapted to the special requirements of the liner, particularly as regards fitted cabinets, chests, fixed tables, etc.

It is the attempt made by the designers both of the *Kungsholm* and the *Bremen* interior accommodation, in collaboration with the naval architects, to express by their art the *leit-motif*, the fundamental purpose for which a liner is designed, and which structural necessity ever enforces upon the planner of the hull, that makes these two ships harbingers of a revolution in steamship decoration.

The decoration and equipment of the



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Bremen (49,864 tons gross burthen), for instance, are the antithesis of the extravagantly elaborate treatment characterizing both pre-war and some post-war built liners expressed by period rooms reflecting merely the changing fashions in interior decoration from Francois I to Louis XIV, and Georgian and *Colonial*. Far better aesthetically were the old ward rooms. Whatever their defects, judged in the light of modern developments in hygiene and spaciousness and light, in design and treatment they were a counterpart of the ship itself.

Aboard the *Bremen*, a scheme has been planned and carried out which seeks to exemplify an underlying unity as between the passenger accommodation and equipment and the constructive expression of the modern liner. The divisions within the interior lining to the ship's steel framework are not a series of unrelated public rooms to eat, retire, lounge, to smoke in, copied

from a Medicean palace, a Tudor mansion, or a Regency suite at Versailles. Instead they appear as units in a well-coordinated scheme formulated in consonance with, not in opposition to, the constructional lines of the ship itself. Expressive as it is of the tendencies in modern German decorative art, what is significant is that those responsible have aimed to achieve an aesthetic result by means of linear planning, pure forms and quality of materials used therefor and to enhance them. Only in the private suites and cabins of this new ship aesthetic do there appear to be evidences of a compromise with traditional ideas of furnishing.

Travelers preferring *pastiche* will find little pleasure in the *Bremen's* public rooms. For those, however, who regard the modern liner as a habitation in motion, not merely a hotel dumped into a steel framework, the expression of stability conveyed by the pure lines of wall expanses and ceilings will give



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satisfaction. The main series of public rooms throughout emphasizes by their straight surfaces the idea of mass correlating their planning with the hull itself. They bespeak the individuality and independence of virile imaginations at work in close collaboration.

Let not the reader think that the public rooms of the *Bremen* denote a series of cubes, expressive of hard efficiency. As in the new *Kungholm* liner, the efficiency is there in the sense of orderliness; and, for example, in the fine proportions of the first class dining-saloon, social hall and lounge, swimming bath, generous provision of window areas. The hardness of plain surfaces is, however, qualified pleasingly and appropriately enough by the German artists and ateliers responsible for the designing and execution of modern plastics, stained-glass and mosaic panels, decorative paintings and figurative use of inlaid and colored woods

in particular, wall tapestries and floor coverings, fittings for wall, ceiling, and local illumination by electricity throughout. Then in keeping with the general flatness of surface treatment—floor and wall and ceiling—the furnishings have claims to interest. If they are not markedly original in concept, neither are they aggressively formal or fancifully individualistic. The forms of chairs, tables, and stools are simple in plan, with no added carving and the chair contours are countered generally by pleasing line and distinctive designing of the upholstery fabrics, mainly geometric with bold colorings. A variety of different woods has been used for these in the different classes of public rooms and private suites harmonizing generally with the constructional woodwork and forming satisfying settings for the floor coverings which serve appropriately as a background to the furniture placed upon them. There is a predilection for the curve



LIBRARY (FIRST CLASS), S. S. "BREMEN"



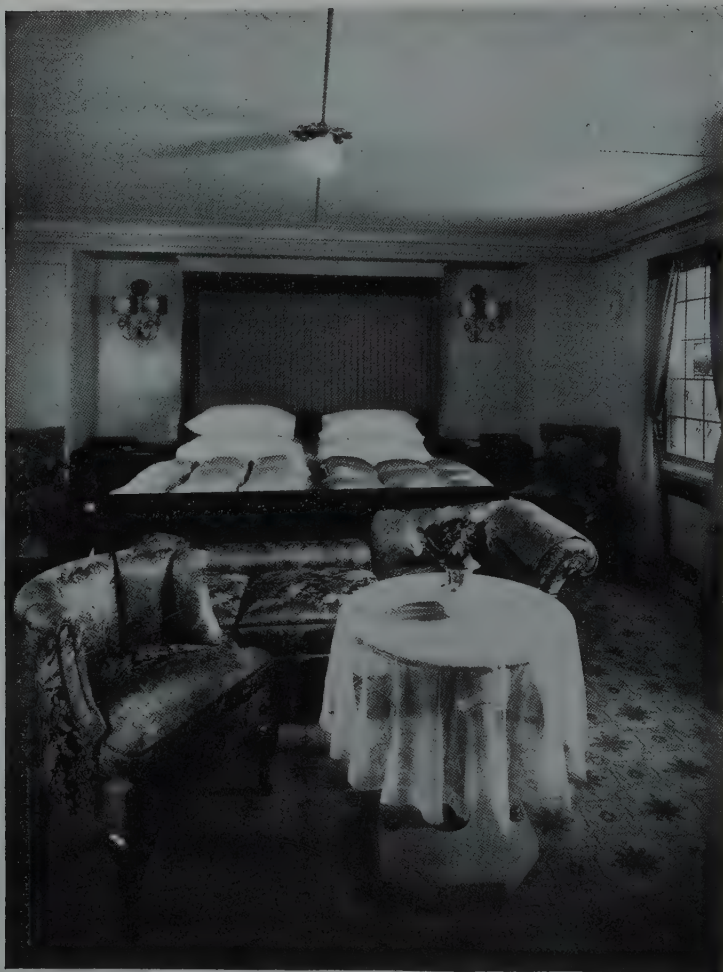
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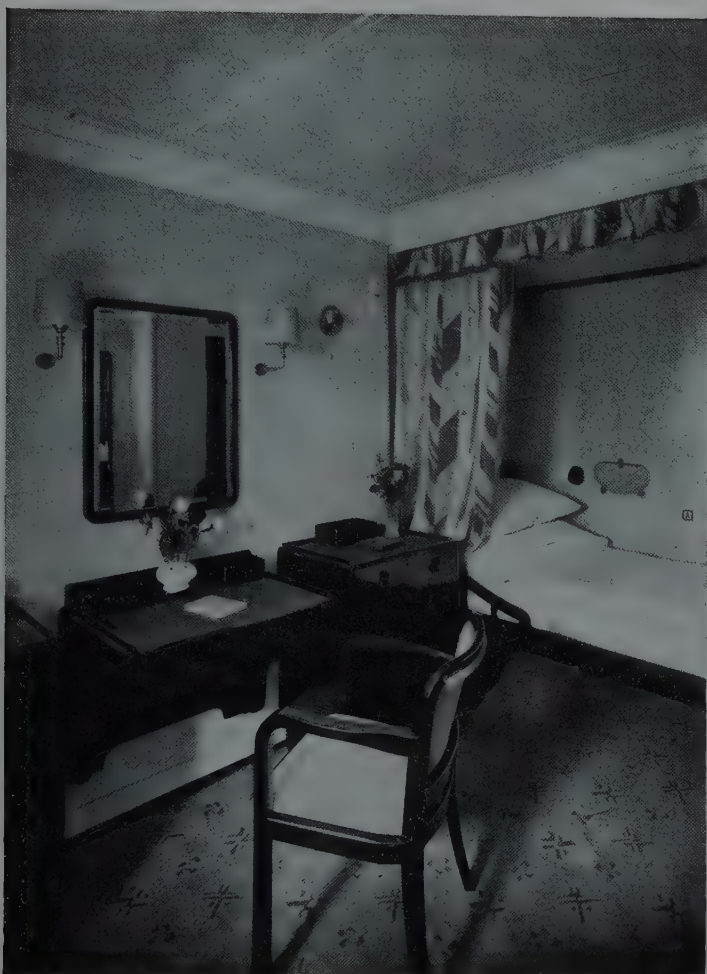
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CABIN DE LUXE (FIRST CLASS), S. S. "BREMEN"

at the summit of backs and in the arms of easy chairs. On the whole, they are low, except in the case of the winged arm-chairs, are wide, capacious, and comfortable without the heaviness characterizing some German furniture types.

As befits this largest and latest ship of the German mercantile marine, she is modern in every respect. The nature of her equipment fully bears this out. Among the innovations is a "shopping street," equipped with fountain playing jets of perfumed water, and glass-fronted shops framed in pearwood, wherein luxury articles, the newest modes, books and other things are

displayed. Then on the top deck between the two huge funnels is the "Sun Deck Restaurant," where passengers may take their meals *à la carte*. It is treated in light soft colorings of green and gold, the walls between the columns being in zebrawood suitably inlaid with golden-yellow citronwood; while the beautiful reception hall leading thereto contains a fine decorative mosaic ("Wolkenskratzer") by Frau Olly Waldschmidt, of Stuttgart. A large-scale mural painting symbolizing the chief German rivers—the Rhine, Elbe, Weser, and Isar—is another appropriate feature here; although the "map" form of mural treat-



Courtesy, North German Lloyd Line

CABIN (FIRST CLASS), S. S. "BREMEN"

ment has been done in the dining-saloon of the *Ile de France*. There is also an imposing gymnasium, replete with every modern apparatus; and on the boat deck a shooting gallery served with stationary and moving targets, and a skittle alley which owes much of its pleasant character to Professor Heuptner's (Munich) captivating stained-glass window and lighting scheme.

There is abundant evidence that the new Germany, which is represented by the *Bremen* achievement, is as fully alive as the old to the immense advantages of coordinated efforts in artistic expression. Further, as the series of public rooms for first,

second, and also the third tourist class passengers reveal, there is evidence in plenty of encouragement of originality in artistic treatment among the German ateliers responsible. Germany's younger decorative painters, like those of France and Sweden in respect of the mural work in the *Ile de France* and *Kungsholm*, have been given opportunities for executing big wall paintings, impossible where the walls are filled with engravings and indifferent wall "furniture." Such mural work has played an important part, and in the future will play a still more important part, in the aesthetics of ship decoration.



Courtesy, North German Lloyd Line

SWIMMING POOL, S. S. "BREMEN"

There is no need to detail fully the features of the decorative treatment throughout the public accommodation. The forward part of the chief promenade deck is planned as a winter garden treated in lacquered work, and includes the smoking room. Of circular design, following the lines of the superstructure forward, the first class smoke room shows the successful use made of the constructional and decorative possibilities of choice woods to form a delightful ensemble. Dr. Schröder, of Bremen, the designer, deserves praise for the happy idea of conceiving a decorative theme which translates to the walls appropriate phases in the life history of tobacco. Broadly treated, the scheme owes not a little of its success to the careful choice of the inlays for ensuring a beautiful texture and grain in the intarsia treatment. Intarsia work also figures in the decoration of the library and writing room in close proximity, quotations from the literature of Europe and America in the language of the writers standing out in relief.

Apart from the spacious entrance hall, accommodating three hundred passengers, with its rosewood and bronze and structural features, and a seafaring relief in rosewood, is the imposing ballroom connected with the library by a small foyer embellished with glass mosaics depicting submarine scenes. The magnificent ballroom, designed by the famous German architect, Professor F. A. Brehaus of Düsseldorf, is decorated in mauve, gold, and silver; in the vestibule of which are distinctively planned rows of tables with seats grouped around them, low in height, in citron-wood, covered with fine Gobelin stuff of modern pattern. The dance floor is of mosaic parquet construction, and there is a stage and equipment for afternoon cinematograph entertainments, boxes from which the dancing may be watched, also a buffet.

In the swimming bath, divided into two portions for swimmers and non-swimmers, there is evidence of careful planning and use of the decorative possibilities of the materials. It is in a scheme of sea-green



SWIMMING POOL (FIRST CLASS), S. S. "BERENGARIA"

marblè, blue mosaics, silver, onyx, with a water cascade, bubbling air jets, enhancing the tasteful illumination.

Nowhere, however, are the better conditions and aesthetic improvements more marked than in the nurseries. The *Bremen*, the *Ile de France* and the *Kungsholm* all provide nurseries in which there is abundance of light, furniture especially designed for children and mural decorations of artis-

tic merit, and appropriate in character. Open-air decorative schemes are used. For example, in the *Bremen* the mural paintings by Herren Dahle and August Welp depict imaginary landscapes, the ocean at night. The furniture is unadorned with grown-up foibles. Undoubtedly the influence of these well-designed ship interiors will affect the taste and the standards of the traveling public.



ART GALLERY, STATE MUSEUM

SANTA FE, NEW MEXICO

THE SANTA FE MEETING

THE American Federation of Arts held its Third Regional Meeting west of the Mississippi in Santa Fe, New Mexico, April 16, 17 and 18. In attendance were representatives of art museums and associations, teachers, city planners and laymen interested in art and its development, from California on the west, Kansas on the east, Nebraska on the north and Texas on the south. From these and intervening states representatives (seventy and more) came not only by train but also, in greater numbers, by motor, emphasizing the common use today of private means of transportation, the revolutionary change in travel in the past few years; also the resultant elimination of distance. Apparently no one actually flew to this Conference, but on a ranch not far distant from Santa Fe the delegates on a sight-seeing trip chanced upon an aeroplane swung in a private hangar. Today no place is remote.

There is probably no city in the country

that could afford a more interesting background for a conference on art and its appreciation than the old city of Santa Fe, the history of which, so tinged with romance, dates back so far. A city which, despite contact with the modern, has not been metamorphosed but maintains its unique and interesting character. So interesting is Santa Fe in itself and in its surroundings so different from any other place, that the setting of the conference in this instance might well have overbalanced the conference itself. But such was not the case.

Sessions held morning and, with one exception, in the afternoon of the three days were in the State Art Gallery, built in 1913 in a style conforming with the architecture of the early buildings. This Gallery includes an auditorium for state occasions, a series of exhibition rooms, and above stairs an informal meeting place, a room of fine proportions with heavily beamed ceiling, corner



OLD PALACE OF THE GOVERNORS, NOW ARCHAEOLOGICAL MUSEUM, SANTA FE, N. M.

fireplace and large open windows through which the sparkling New Mexico sunshine flowed. It was spring in Santa Fe, and in almost every courtyard were blossoming fruit trees lending freshness and colorful accent to the adobe houses.

The Governor of New Mexico at the opening session welcomed the delegates and representatives, and in the language of the State assured them that the museum, the town, the State and the Southwest were theirs as long as they remained.

At this session Dr. Edgar L. Hewett, Director of the Santa Fe Art Museum and of the School of American Research, and also an Honorary Vice-President of the American Federation of Arts, presided. A résumé of the work of the American Federation of Arts was given by the Secretary of the Federation, Leila Mechlin, and a most interesting paper on "Western Problems" was presented by Professor Paul H. Grumann, the Western representative, by whom the programme for the conference had been arranged. The

session was concluded with an excellent paper by Reginald Poland, Director of the Fine Arts Gallery of San Diego, on "Art Patronage," which was read in Mr. Poland's absence by Professor Grumann.

The afternoon session that day was appropriately devoted to the Art of the Southwest, and was opened by a scholarly address by Dr. Hewett. Dr. Hewett called attention to the fact that the State of New Mexico maintains the Art Gallery in Santa Fe by public taxation—practically the only State in the Union which thus recognizes the relation of art to contemporary life. Also, that in the Southwest—in Santa Fe particularly—art and archaeology are quite successfully balanced. And it should be noted that in this art museum are examples of the oldest and of the newest art of that section of our country. The Art Gallery of Santa Fe has never submitted work by a living artist to a jury. Those who wish to exhibit, if sincere, have been given this coveted opportunity. But their works have invariably been shown



EAST FACADE, ART GALLERY, STATE MUSEUM

SANTA FE, NEW MEXICO



PATIO, ART GALLERY, STATE MUSEUM

SANTA FE, NEW MEXICO

in conjunction with the works of the past which have endured, works which were the product as well as the evidence of developing civilization.

Dr. Hewett referred to the antiquity of the race that originally settled the Southwest and to its preeminently aesthetic character. His address on this subject, and other notable papers given at this conference, will be published, it is hoped, in full later.

Following Dr. Hewett, Mr. B. I. Staples, of Coolidge, New Mexico, spoke on the Arts and Crafts of the Navajo Indians, with whom he has been intimately associated for years. Mr. Staples brought with him to the meeting three representative Navajo artists, magnificent representatives of their race, one of whom later gave a demonstration of sand painting, Mr. Staples explaining the symbolism and preparatory training as the picture took shape.

The following evening, in the court of the Art Gallery, a remarkable "Feather Dance" was given by representatives of the Pueblo Indians from the neighboring pueblo of San Ildefonso.

In Santa Fe, it will be remembered, stands the oldest house in the United States. Here, also, is to be seen the ancient Palace of the Governors, now used for the Museum of New Mexico and headquarters of the School of American Research. Here, also, is the old and beautiful Catholic Cathedral. And everywhere one sees evidences of culture and art drifted from Spain through Mexico up to New Mexico, which still is essentially foreign in its flavor.

On the evening of the first day of the conference the delegates had the privilege of being received at "El Caminito," the home of Mr. and Mrs. Frank G. Applegate, and viewing an interesting collection of Santos which Mr. Applegate, an authority on this subject, described and explained, telling at length of the art and craft of Spanish colonial days.

The morning session on April 17, at which Professor Arthur B. Clark of Stanford University, presided, was devoted to the problems of bringing art to the people, and was opened by an excellent paper on "Some Functions of the Southern Museum" by James C. Chillman, Jr., Director of the Museum of Fine Arts of Houston, Texas, which was followed by a well-written paper

by Gertrude Moore, of the University of Nebraska, on "Interesting the Public in Art," both of which brought forth interesting and helpful discussion, as did also a notable paper on the "Organization of Art Societies and Development of Membership" by Mrs. Charles C. George, President of the Art Institute of Omaha, which was read the previous day at luncheon.

At this session Mr. W. A. Vincent, President of the Art Association of Wichita, Kansas, exhibited the architect's perspective of the new Wichita Art Museum, now in course of erection (designed by Clarence Stein), and interestingly described how it has come into existence; and a suggestive paper on "The Relation of the College Art Department to the Federation" was presented by Miss Muriel V. Sibell, of the University of Colorado at Boulder.

The session was concluded by a scholarly address by Mr. Kenneth M. Chapman of the Laboratory of Anthropology, Santa Fe, on "The Ceramic Art of the Pueblo Indians." After luncheon, at an attractive cafe on the Sena Plaza, Mr. Chapman personally exhibited to those in attendance the rare collection of Indian ceramics which has been assembled by the Laboratory.

Those in attendance at the luncheon had the privilege of hearing an address on Indian Mythology by Dr. H. B. Alexander of Scripps College, Claremont, California, an authority on this subject.

That afternoon, through the courtesy of Santa Fe residents, and with Dr. Hewett as chief courier and guide, those in attendance at the conference were taken to the Puyé Cliff Dwellings now fortunately preserved and guarded by the Government, from the heights of which a magnificent view was obtained, and in the inspection of which much of the ancient lore concerning the cliff dwellers was learned. En route the pueblos of Santa Clara and San Ildefonso, the latter about 30 miles distant, were visited, the homes and works of some of the leading Pueblo craftsmen and artists seen. It is here that one or more of the young Indian painters whose water colors of Indian ceremonials are now attracting so much favorable attention, live.

That evening a reception was given the delegates by the Ladies Board of the Art Museum in the Art Gallery, at which Mrs.



BOARD ROOM, ART GALLERY, STATE MUSEUM

SANTA FE, NEW MEXICO



AUDITORIUM, ART GALLERY, STATE MUSEUM

SANTA FE, NEW MEXICO

Gustave Baumann gave a number of Indian songs, rendered with charm, skill and correctness, beating her own accompaniment on a little Indian drum.

On the final day the conference turned its attention to Civic Art. A representative of the Burlington Railroad, Mr. C. E. Hoerr, gave a most interesting account of what the Burlington is doing to beautify its right of way, in connection with which reference was also made to what the Santa Fe Railroad has already done in the establishment of picturesque station hotels and their furnishings.

Following Mr. Hoerr, Professor Arthur B. Clark of Stanford University gave a most interesting paper on "City Planning for Spaciousness in the Residential Areas of Small Cities."

The third speaker at this session was Mr. Myron Hunt, a member of the Palos Verdes Art Jury and of the Board of Directors of the American Institute of Architects, who gave an illustrated address on the development of the Palos Verdes Estates as an experiment in not only suburban planning but also in building regulation, the conformance of builders to aesthetic requirements.

At the concluding session the first paper was by Miss Louise Pinkney Sooy, Chairman of the Art Department of the University of California at Los Angeles, a paper prepared originally for an art teachers' conference in California, but equally applicable to art teachers in other parts of the country—inspired by the saying of Professor John Dewey that "Education is not, as we have so long supposed, the act of acquiring skill nor a large body of information but of consciously inducting us into the good life."

Miss Sooy was followed by Miss Olive Rush, well known both as a painter in oil and water color, also of murals, who spoke conservatively and as a professional on "Modernism in the Art Schools." Interesting discussion followed.

The concluding paper at this session was by Dr. Ira Richardson of the State Teachers' College at Alamosa, Colorado, and was on "A College Programme in Art Education."

At this session resolutions of thanks were unanimously voted to generous hosts and hostesses and to the many who had helped to make the conference successful, profitable and eminently memorable.

At the close of this afternoon session dele-

gates in attendance were delightfully entertained at tea by Dr. and Mrs. Hewett in their interesting home adjacent to the Art Gallery.

The conference was brought to a conclusion by an informal dinner given at the Hotel La Fonda on the evening of the 18th, at which the Secretary presided and the speakers were Dr. Hewett, Miss Olive Rush, Professor Grummann and Mary Austin.

The bare outline or skeleton of this notable meeting as here given must of necessity fall far short of the reality. Santa Fe has become in recent years the center of a new indigenous culture—a resort for painters, illustrators, poets, authors and musicians. In its streets are seen the newest high-powered cars and the covered wagon. In its homes one hears discussions of the latest and the finest in literature and in art. In daily contacts one hears much Spanish spoken and meets Mexicans and Indians of ancient origin, old ancestry, who regard, however, the encircling mountain ranges as their world's boundary.

Santa Fe is a little city of great significance, of astonishing contrasts. Its Laboratory of Anthropology has lately been enriched by a gift from Mr. John D. Rockefeller, Jr., and is looking forward to extraordinary development in the future. This Laboratory and the School of American Research bring to Santa Fe distinguished archaeologists and scientists, and at the same time students of the younger generation eager for knowledge.

The beauty of Santa Fe and its mountain setting, its remoteness and its marvellous climate have attracted artists of exceptional talent. Theodore Van Soelen, to whom one of the Altman prizes was awarded at the recent Annual Exhibition of the National Academy of Design, lives a few miles out of town near Tesuque in a typical adobe house with spacious studio, in front of which were lilac bushes in bud. Nearer the center of the little city, with its historic plaza, lives Gustave Baumann, whose woodblock prints of the picturesque southwestern country are among the finest that have been produced. Just beyond the new Capitol the favored visitor finds the studio of Eugenie Shonnard, the gifted sculptor who employs equally well wood, stone and bronze, and interprets with extraordinary strength and sim-



SNOW

AWARDED FIRST ALTMAN PRIZE

THEODORE VAN SOELEN

105TH ANNUAL EXHIBITION, NATIONAL ACADEMY OF DESIGN

plicity types—Breton, Indian, Mexican—and creates unusual decorative compositions of animals and birds.

In the Art Gallery are to be seen, in the permanent collection, works by some of the artists who have painted from time to time in Santa Fe or at nearby Taos; for instance, the late Robert Henri, George Bellows, Herbert Dunton, Birger Sandzen, John Sloan, Albert Groll and others. A painting of an Indian, "Dieguito," by Henri, flanked by two typical landscapes by Birger Sandzen, terminates one of the long vistas of these galleries. A most excellent exhibition of the works of Santa Fe and Taos painters was shown at the time of the meeting—an exhibition which included works by Olive Rush, J. H. Sharp, Theodore Van Soelen, Sheldon Parsons, B. J. O. Nordfeldt, Blanche Grant, Nicolai Fechin, E. Irving Couse, Catherine C. Critcher, O. E. Berninghaus, Balink, Bert Phillips and others—an exhibition which would undoubtedly have been welcomed on a circuit had it been available.

And finally tribute should be paid to the delightful accommodations provided by the Hotel La Fonda, which was conference head-

quarters—not merely creature comforts but aesthetic satisfaction. This hotel, only about a year old, is built in the Pueblo style and is furnished in a manner particularly suitable to the region, yet essentially of today. The walls of the New Mexican Room were decorated by Olive Rush; the fireplaces in the lounge and other public rooms have overmantel panels in relief by Arnold Ronnebeck; the furniture is Spanish-Mexican, as are the wall decorations. In the bedrooms are modern Indian paintings appropriately framed and hung. Much praise should be given to the interior decorator who thus reconciled modern style with ancient tradition, and to those who gave this decorator free rein.

Perhaps the greatest gain from this conference came through acquaintance with Santa Fe, a broadening of knowledge of the life and work of the Indians, and the informal discussions and contacts. But for all those who attended a colorful memory remains of beauty, indefinable but enduring, of the message of the ages and of fellowship in its unending quest.

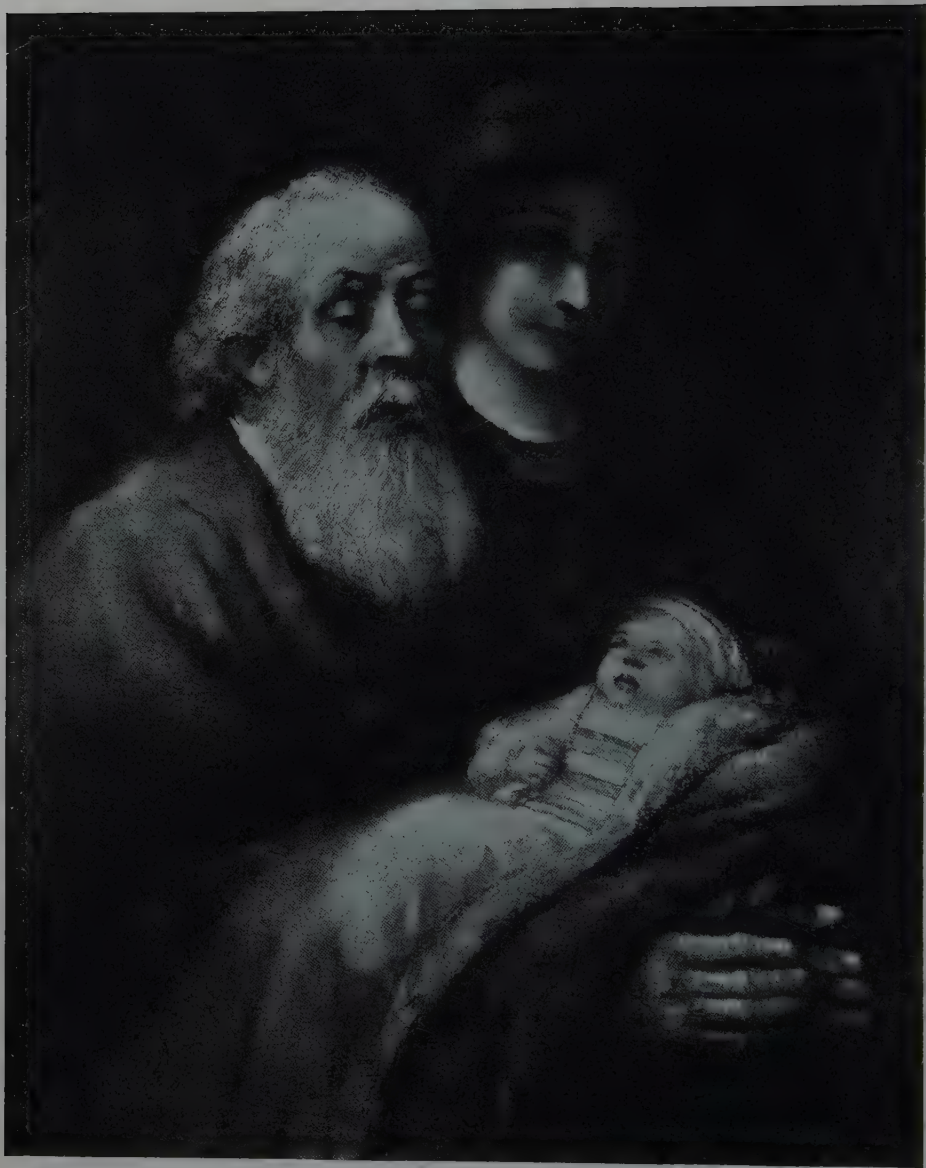
L. M.



PORTICO, HOME OF FRANK TOWNSEND HUTCHENS, TAOS, NEW MEXICO



E. IRVING COUSE IN LIVING ROOM OF HIS HOUSE AT TAOS, NEW MEXICO



SIMEON HOLDING THE CHRIST CHILD

BY
REMBRANDT

LENT BY MR. NILS B. HERSLOFF
EXHIBITION OF PAINTINGS BY REMBRANDT, DETROIT INSTITUTE OF ARTS



ST. PHILIP BAPTIZING THE EUNUCH

REMBRANDT

PAINTINGS BY REMBRANDT

A LOAN EXHIBITION AT THE DETROIT INSTITUTE OF ARTS

A GREAT loan exhibition of Paintings by Rembrandt opened in the Detroit Institute of Arts on May 2, and continued throughout the month. Included in the catalogue of this exhibition were seventy-eight paintings lent for the most part by private collectors in this country.

In the introduction to the catalogue, Dr. Valentin, Director of the Detroit Institute of Arts, under whose charge the collection was assembled, said: "The present exhibition shows the art of Rembrandt in all its manysidedness: portraiture, landscape, and still life, mythological, historical and Biblical themes. In addition, with the collection of drawings and graphic work from his hand which is included in the exhibition, we are able to give an idea of his art in the three media in which he worked—painting, etching, and pen drawing. Only those who want to study his group portraits must be referred to the museums of Holland, Rembrandt's own country, where are preserved the three

masterpieces of this type which mark the three periods of his life: 'The Anatomy Lesson' of 1632, the 'Nightwatch' of 1642 and the 'Steel Masters' of 1662. Thanks to the wealth of Rembrandts owned in this country and to the generosity of the collectors, it has been possible to show Rembrandt's development through the four decades of his activity—1629 to 1669—from year to year, in a completeness never shown before in this country and only three times in the art history of Europe."

It is interesting to note that the lenders to this exhibition are residents of not only New York, Philadelphia and Boston, but in larger numbers, Baltimore, Chicago, Cincinnati, Cleveland, Detroit, Kansas City, Minneapolis, Morristown, N. J., Pittsburgh, Rochester, Sarasota, Florida, West Orange, Washington and Toronto—a wide distribution.

The exhibition was dedicated to the memory of Wilhelm von Bode, who died in March,



SASKIA

REMBRANDT

LENT BY SIR JOSEPH DUVEEN

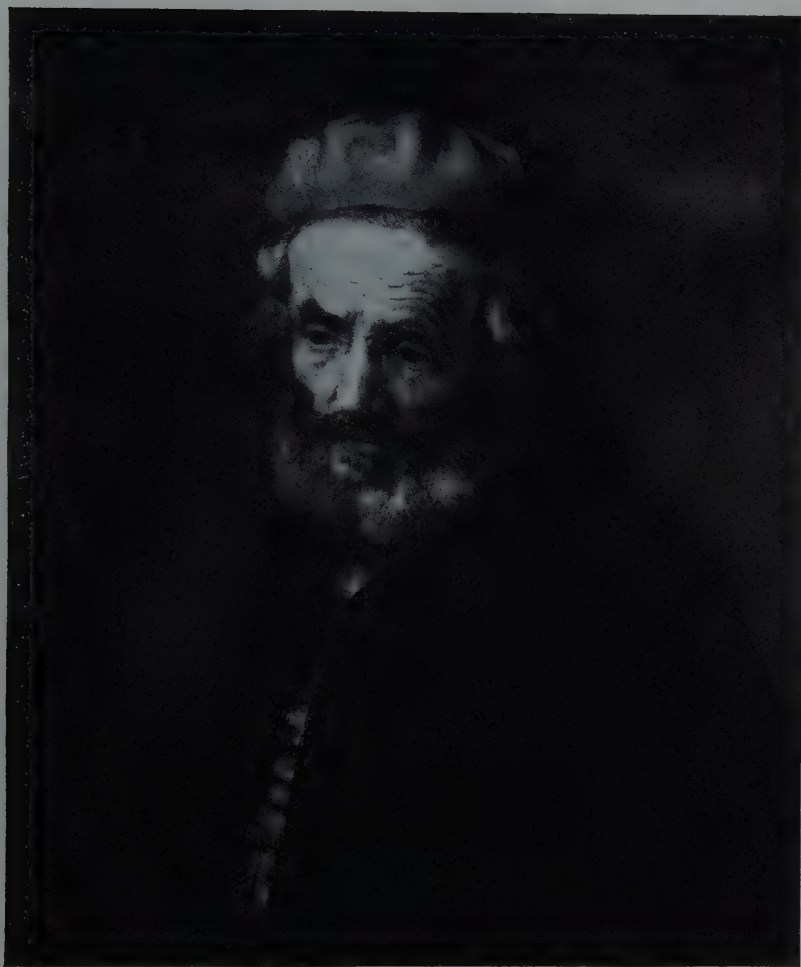
1929, and C. Hofstede de Groot, who died in April, 1930—great authorities on Rembrandt.

By special permission, several examples of the works shown in this notable exhibition are reproduced herewith, and the following extract from Dr. Valentiner's comment upon the exhibition is given:

"The works by Rembrandt owned in America can be counted among her greatest spiritual treasures. For Rembrandt is more than merely a great painter; his art has ever had a spiritual, even a moral, force. Thirty years ago there appeared in Germany a book with the title *Rembrandt als Erzieher* (Rem-

brandt as Educator), which—in a fantastic form, to be sure—sought to analyze the influence of the spirit of Rembrandt, demanding that it be practiced in all fields of life, from politics to religion, from economics to the school: the education of mankind in humanity which the spirit of Rembrandt preaches.

"This doctrine should be particularly intelligible in our own day. Rembrandt was the first to observe the social class distinctions of modern life, and he has solved the problem in his own way, a problem which still occupies the center of the stage, and which before him no one in art and after him



OLD MAN WITH A RED CAP

REMBRANDT

LENT BY MR. JACOB EPSTEIN

none other has portrayed with so true a skill.

"Rembrandt is anything but a preacher of class hatred; what he demanded was the bridging of antagonisms through the humane understanding of the individual. He knew only one standard of measuring values, that of spiritual worth, and ever sought to show that all outer appearance is immaterial and that clothes do not make the man. He hung the most splendid mantle around the shoulders of the poorest model, and dressed the most distinguished in the plainest costume, devoid of ornament. He painted the poor rich and the rich poor. Thus in his own way he solved the social problem by seeking

to recognize and knowing how to value the real worth of human beings, irrespective of the social stratum to which they might belong.

"There was a time when men wished to know nothing of this conception of life—in the pre-revolutionary period of the eighteenth century—when a beautiful outward appearance was valued above everything else. These were the years when Rembrandt's art was the least appreciated. As the art of the French court spread out over Europe—it was at the end of Rembrandt's career—his name grew pale; but it was only for a short time. After the French Revolu-

tion his reputation quickly rose again and since the middle of the nineteenth century he has continued to occupy the highest position in universal esteem.

"But if the name of Rembrandt, more than that of the other great masters of the past—more than, for instance, Holbein or Titian, Rubens, or Velasquez—has a mystical sound, the reason is not so much the realism of his observation or his social philosophy as the transcendental spirit which he combines with these qualities and which, particularly in the works of his old age with their strange lighting, lifts the life of every day to a higher level of existence. Only one other name among the great masters awakens this mystical sound, that of Leonardo da Vinci, and indeed there is an outer relationship between the two artists, so that a comparison of the great northerner with the master of the south helps to a better understanding of both their natures.

"Both Rembrandt and Leonardo have attained the mysterious impression of their work by the peculiar dark and light effect, which was Leonardo's invention. From him it was carried on to Rembrandt through the generations of a century, through the art of Correggio, Titian, Caravaggio and others. But Rembrandt employed the contrast of light for quite other purposes than Leonardo. The aim of the Italian was to create the plastic form through light and shadow effects, as he himself often explained; unconsciously, to be sure, he arrived at the placing of his figures in cosmic space—and it is this that gives his work its mystical effect—for what interested this great investigator of nature above everything else was the relation of man to the universe. But Rembrandt's only object was to bring the soul life of his sitters as near to us as possible; he therefore lighted most strongly those parts—above all the head and the hands—in which the spiritual qualities are most readily expressed. He was from nothing so far removed as from the scientific, reasoning bent of mind possessed by Leonardo. While Leonardo was, perhaps, the most intellectual of all artists, he is for that very reason as inaccessible as the primeval mountains, awakening more of wonder than of sympathy, while Rembrandt was nothing more than a lovable man.

And lovable human beings, though often

possessing the finest spiritual instincts, are not necessarily the most intellectual. Rembrandt, with his childlike, domestic mind, with his naïve belief in the literal truth of the Bible, his lack of understanding of money matters and of the demands of society, can, of course, not be compared in intelligence with the worldly-wise, universally gifted Italian. But the depth of his nature, the purity of his will, is so obvious to any would-be opponent that there has not yet been a critic whom his spirit has not disarmed and who has not become enthusiastic about him, while Leonardo's inscrutable nature often aroused antagonism. * * * *

"While it cannot be denied that the works of the last two decades of Rembrandt's activity are the most personal and the most prized by subsequent generations, it should not lead to a depreciation of his early work. Rembrandt is from the beginning so superior to his contemporaries, that whoever wishes to obtain the most vivid impression of the vigorous generation of the Dutchmen of the period of the Thirty Years' War can find no better representative than Rembrandt. In these early works, especially in the portraits, he carefully represses his personality, allowing himself to be influenced by the glamor of the outer world. And many prefer this objective manner of observation, behind which a talented young master hides himself with smouldering passion, to the reckless, powerful and autocratic bearing of his old age."

Dr. Valentiner gives 1650 as the beginning of the great period to which "all those works of the master belong which seem to us nowadays to be the most typical and most affecting expression of his art," among which he numbers the "Old Man with Red Cap" from the Jacob Epstein collection; the great "Aristotle" of the Erickson collection; "The Standard Bearer" of the Bache collection; and the "deeply expressive" "Portrait of a Man" from Governor Fuller's collection, as well as "The Mill," belonging to Mr. Widener, which, however, was not included in the exhibition.

With regard to the last decade, 1660-1667, during which portrait commissions were comparatively rare, there are, according to Dr. Valentiner, twenty-five examples owned in this country, twelve of which were included in the Detroit exhibition. Among these

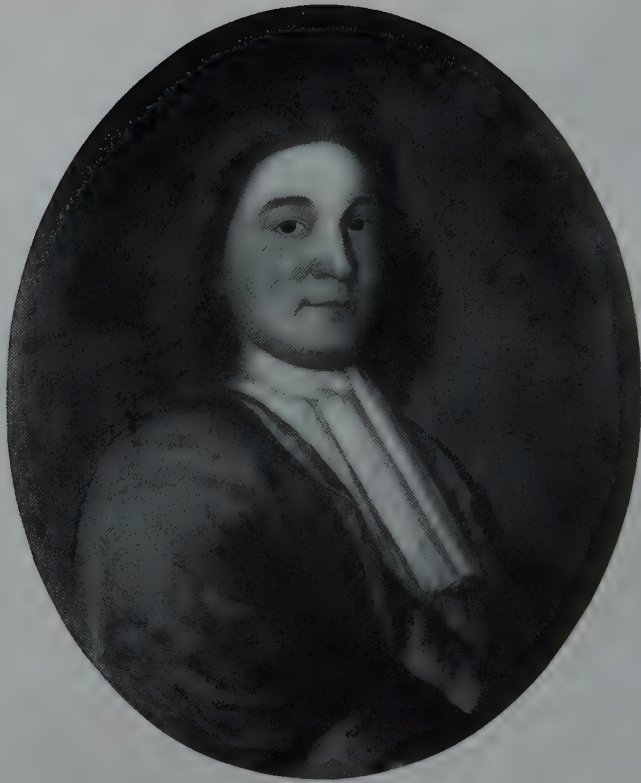
were the young man of the George Eastman collection, and a portrait of a young boy owned and lent by Sir Joseph Duveen. The characteristics of this period Dr. Valentiner most interestingly described, emphasizing

the fact that a certain almost indefinable spiritual quality sets them apart from the rest. "In such works," he said, "is spoken the last word in a spiritually transfigured portrait art."



MATERNITY

STATUE IN STONE BY
EUGENIE F. SHONNARD



GOVERNOR SIR WILLIAM PHIPS
BY THOMAS CHILD

THOMAS CHILD, LIMNER

BY FREDERICK W. COBURN

ONE portrait, that newly discovered of Sir William Phips, governor of Massachusetts and captain general of Rhode Island and Connecticut in the late seventeenth century, may now be definitely attributed to Thomas Child, painter-stainer. This is a notable "find." It suffices to introduce a new name into the history of American art. It helps, in the Bay State's Tercentenary year, to shatter a persistent legend of the Puritans' hostility to the arts of design.

Except to the literary historians and those who credulously accept their text, it is now generally known that the Great Migration brought to New England the pursuits of village life from the counties of England, especially Essex and East Anglia, in which the artistic crafts were as intensively pursued as

anywhere in northern Europe; and that from the first years of the settlements on the Massachusetts coast, artisans who actually were, though they did not so call themselves, artists reestablished their occupations as best they could in pioneering conditions. The fine arts were not excluded. A little later than the limner of the Governor Bellingham portrait of 1641, who signed himself "W. R.," and a little younger than Jeremiah Dummer, the silversmith, who was apparently the first native-born portrait painter in the English colonies, Thomas Child brought out to America the methods and practices of the Worshipful Company of Painters, of London, at whose Painter Stainers' Hall, on the west side of Little Trinity Lane, he had learned his trade.

Child, perhaps the first interior decorator to settle in New England, was so little known in 1918 that, when Messrs. Bayley and Goodspeed prepared a list of artist biographies supplementary to the one in William Dunlap's "History of the Arts of Design in the United States" (1833), their brief notation was as follows: "CHILD, 'Tom Child,' a 'painter Stainer,' is referred to in Judge Sewall's diary. This is the Thomas Child who married Katharine Marsters, April 14, 1688, in Boston and whose will was probated in 1706."

It could even then have been added that the reference to Child in the Sewall diary had led to a suspicion of his being a portraitist frequently employed to take likenesses of the dead. Little, for the rest, had been ascertained regarding this artist artisan. In 1921 Edward B. Allen published through the Boston *Evening Transcript* the results of an investigation which brought to light a few further records of Child's activities. Until, however, the recent appearance at a Boston art gallery of the portrait of Governor Sir William Phips, signed by "Th Child," no one could say with assurance that the name of Thomas Child ought to be included in the list of the many early artists whom the historians of American art, from Dunlap through Susanne LaFollette, have missed. It quite certainly belongs there.

What little has been discovered concerning Thomas Child piques curiosity as to one whose commission to paint a royal governor may have been his most important. He was born about 1655, possibly at London (though search among the London parish records has disclosed no baptism of a Thomas Child who could be he). The date of his arrival at Boston has not been found. His marriage to Katharine Marsters, spinster, is, however, of record. He bought, September 2, 1692, from John Wainwright a brick house at the corner of the present Hanover and Blackstone Streets, where he had his shop, reputed to have borne the painter-stainer emblem. This he would hardly have dared to use if he had not served his apprenticeship at Painter Stainers' Hall in London.

Child apparently painted houses, executed hatchments and heraldic devices and did whatever else would yield a living in a tiny provincial capital such as Boston then was.

He rendered in February, 1698, to the estate of Colonel Samuel Shrimpton a bill for a hatchment and badges. He bought, in 1701, from Henry Gibbs, plasterer, also described as late of London, a lot of land in Roxbury. There was a dispute about an unpaid mortgage on this land, and four years later Child sold his holding.

A record, which may be supposed to reveal the kind of work ordinarily done by Child from his shop in Hanover Street, is contained in the Boston selectmen's minutes of October 30, 1702, as follows: "Ordered that Mr. Thomas Child do the following work abt the Latten Schoolmasters House viz finish the gate & prime the fence finish the Outside work of the House And to prime the Inside work of the same and to be paid what is reasonable for Said Work." This contract concerned the painting of a residence built by the town for Headmaster Ezekiel Cheever of the Latin School.

The Massachusetts Archives disclose a record of another somewhat similar job. Payment was made by the Province in 1706, the year of his death, to "Thomas Child, Painter, for priming and painting of twenty carriages for ye new cannon at her Maj. Castle William £ 30. 0-0."

These references to the day's work of a Boston craftsman might never have caused the antiquarians to suppose Child to have been a limner but for the quaint bit of doggerel which, under date of November 10, 1706, Judge Sewall indited in his diary. He wrote:

"This morning Tom Child, the Painter, died.

"Tom Child had often painted Death
But never to the life before;
Doing it now, he's out of Breath;
He paints it once, and paints no more."

Sewall's verse has generally been accepted as meaning that the painter-stainer was well known in Boston as a maker of post-mortem likenesses. It has even plausibly been conjectured that Thomas Child may have painted the portrait of Rev. John Wilson, minister of the First Church in Boston, regarding which Cotton Mather related that Wilson never would sit for his likeness even though a limner with appliances in his hand was once brought into his presence; but that, nevertheless, a portrait

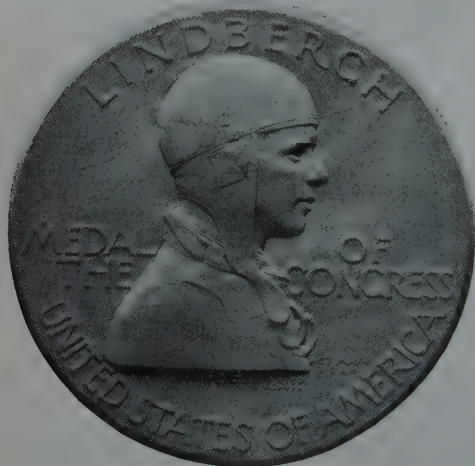
of him was finally painted. Other extant portraits of the period, as of Increase Mather, apparently made about 1680, and of Rev. Henry Gibbs and his sister Margaret, have been mentioned as possibly from Child's hand. These works will, surely, merit re-examination now that an example of Child's portraiture has been identified.

The Phips portrait came in 1929 through a descendant of Lieut. Gov. Spencer Phips, Sir William's adopted son, to Frank W. Bayley, of Boston, who had previously discovered and published five signed and dated portraits by Jeremiah Dummer (1645-1718). The work was carefully examined by Mr. Bayley, by Rev. Henry Wilder Foote, author of the newly published life of Robert Feke, and by the writer of this article. The pedigree of the canvas appeared to be unquestionable. The oval frame looks to be from the same hand as the very similar frames on the Dummer canvases; it suggests as an interesting possibility that Child at his Hanover Street shop may have been a maker or importer of picture frames.

It at once struck the investigators that

this likeness, reputed by family tradition to be of Sir William Phips, does not resemble the one at Portland, Maine, said to be a copy made by a lady of Wiscasset of an old original. Doubt, however, regarding the attribution of the Portland "Phips" has already been cast by Charles K. Bolton in his books on portraits of the founders. The copy was certainly made and accepted prior to the present era of critical scrutiny of colonial attributions. After these and other considerations had been weighed Mr. Bayley decided to exhibit the portrait as "Sir William Phips, by Thomas Child."

The portrait is now owned by Tudor Gardiner, Esq., former governor of Maine, from whose rocky shore William Phips, shepherd and shipwright, went down to Boston to marry a wealthy widow, to recover sunken treasure in the Spanish Main, to be knighted by the King of England and made commander-in-chief of three New England provinces. It is, assuredly, a creditable work of art, of a quality consistent with the training and profession of a graduate of one of the most celebrated of the English guilds.



Obverse



Reverse

CONGRESSIONAL MEDAL OF HONOR PRESENTED TO COLONEL CHARLES A. LINDBERGH

LAURA GARDIN FRASER, SCULPTOR

Courtesy, Dorr News Service



SPHINX

CARVING IN LIMWOOD, 10" LONG

ALEC MILLER

SCULPTURE IN WOOD

BY ALEC MILLER

WOOD, though neglected as a material for sculpture today, was much used in the Ancient World.

One of the oldest statues in the world—the so-called "Sheik el Beled"—is a wooden figure, about two-thirds life size, carved in Egypt about five thousand years ago. The reason for the modern comparative neglect of wood may lie in the fact that it is a more difficult medium than stone or marble, and, of course, much more difficult than plastic work in clay or wax, and it would seem that few artists are willing to give the time to doing all their own carving. Yet carving, as distinct from modelling, is one of the artistic discoveries of the last decade or so; and the art magazines of Paris and London have had many articles about this sculpture "en taille directe"—the writers apparently being generally under the impression that this is a new method of working, discovered by Bourdelle and Maillol in France, and by Eric Gill and Frank Dobson in England. The truth is that practically every stone or

wood statue from the time of Ancient Egypt to the Renaissance was a piece of direct carving.

This mistaken attitude of considering carving direct as a modern method has had the curious result that in the minds of many people there exists the idea (since, as Professor Lethaby puts it, art criticism is generally the blind explaining to the one-eyed!) that because these modern exponents of carving, as distinct from modelling, work in an archaic manner, therefore archaism is implicit in direct carving. That this is not so must be evident to anyone who cares to study the sculpture of two epochs when wood was commonly used and when such work was generally of indisputably fine quality. The wood sculptures of Ancient Egypt and of the three centuries or so of the Christian Middle Ages are almost beyond comparison the finest work in that material in the western world. And of deliberate archaism, or of what learned critics call "the flat planes natural to wood," there is absolutely no trace

whatsoever. The fine, vivid realism of early Egypt—a realism pursued for the religious purpose of providing a permanent dwelling place for the soul—was far too vital an idea to be expressed with conscious ar-

and yet essentially noble forms in wood, and has a perfect sense of material. Zorach in his woodcarvings too often adopts the forms and the manner of Negro sculpture. All these conventions are singularly limiting. A



PETER, SON OF DR. LUDLOW BULL

ALEC MILLER

CARVED IN YELLOW POPLAR

chaism; and in the Musée Cluny, or in the stallwork of Amiens, one can see the mediaeval carvers' work at its very best—fresh, spontaneous, and living; emotion and skill in rendering being in almost perfect balance.

Today standardization and mechanism have narrowed the carver's craft; and among individual artists working in wood few seem able to work except within the limits of certain narrowing conventions. Mr. Allan Clark's brilliant technique is conspicuous, even though he restricts himself to a Japanese manner. Chana Orloff's wood portraits are conceived in a spirit of skilful caricature. Mestrovic carves harsh, angular,

work of art should have style without being stylized. Conscious stylism is nearly always false. Art only hardens into formulae when its springs are dry, as in the Saite revival in Egypt or in the archaistic revival in Greece.

But art criticism seems always to be expressed in formulae, and fine-sounding nebulosities and sham philosophic jargon are freely bespattered every week in the art reviews. One result of all this jargon is the prevalence of the idea that art is a matter for experts and not for ordinary people. I do not believe that when the Athena Parthenos—a wooden statue overlaid with gold and ivory—was placed on her pedestal it was

"caviare to the general." It was merely a noble representation of common and current ideas of the goddess. The result of narrow specialization and isolation of the artist is a kind of continued inbreeding

which the quickening spirit of the artist has passed; no art, no matter how pretentious or how crowned by academies, is fine without that spirit. This seems a long way round to the subject of wood sculpture, but some defi-



PATTY, DAUGHTER OF T. SALISBURY WOOLSEY

CARVED IN LIMWOOD

which leads to creative sterility and the insanities of Dadaism and Vorticism. Poetry and art spring from insight into life, and the more we understand of realities the more real and vital is our work. Society has a right to demand from us that our work should be expressed with fine, or, at least, adequate craftsmanship; and should arise out of honest, personal emotion.

An artist like Arthur Davies may safely challenge posterity with a vision so transparently sincere, so personal and sensitive, and expressed in terms of such beauty. We must drop the distinction between decorative art and fine art. All art is fine into

and of the writer's point of view is essential.

The tools used for carving wood have hardly varied in the forty-odd centuries which lie between the "Sheik el Beled" and the rich and vivid carvings of Jean Trupin and his fellows at Amiens. The essential features may be briefly indicated. It is significant that originally all sculpture was portrait sculpture. The Egyptian statues were simply auxiliary bodies into which the spirit of the dead could pass after the decay of the natural body. All the exquisite care lavished by the Egyptian artist to get exact and beautiful realism was for the soul only;



PETER, SON OF MAJOR I. CLAYTON
BY ALEC MILLER
CARVED IN YELLOW POPLAR

and this realism was carried very far. The "Sheik" was coated with fine gesso and was colored like life, perhaps had a real wig; and the eyes were of colored quartz set in copper rims. The Greeks used wood constantly for sculpture. Pausanios, the indefatigable Baedeker of the second century, describes hundreds of wood statues which had survived to his time, though there are no remains of any such today. The Hera of Samos, in its pillar-like form, may resemble a wood original. There is very little European wood-sculpture of the first twelve hundred years of our era; but, in the East, China and India produced beautiful and marvelously accomplished work in wood. Those superb seated figures in the Pennsylvania Museum have a majestic dignity comparable only to the finest Egyptian sculpture. The connecting link in European art be-

tween the Roman world and the Middle Ages is probably to be found in the Byzantine ivories, which must bear a considerable resemblance to the work in wood. The long-drawn-out quarrel over images destroyed numberless works of art; and for the next few centuries sculpture was very largely restricted to work in relief, and artists apparently turned to mosaic.

St. Bernard, in the twelfth century, watching the carvers at work, grumbled that gargoyles and beasts and flowers did not help towards holy meditation. But the carvers covered the churches inside and outside with what was a veritable encyclopedia of natural, unnatural, and supernatural knowledge; and when, five hundred years later, the French Encyclopedists had the vivifying idea of synthesizing all knowledge, and so relating their own age with the past, it was chiefly by the work of these carvers that the history and



JANE

ALEC MILLER

HEAD IN TWO WOODS

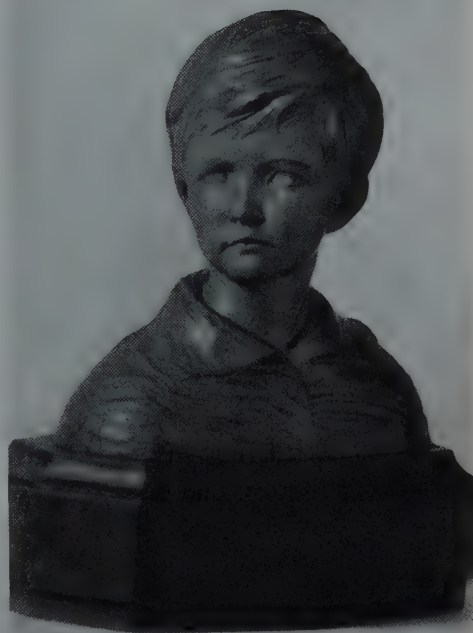
thought of the Middle Ages could be reconstructed and interpreted.

Almost all the Italian Renaissance sculptors worked in wood. There is a delightful story told by Vasari about the two crucifix figures carved by Donatello and Brunelleschi. A group of Pisan sculptors specialized in wood statues of the Annunciation: and some of these in their tenderness, gravity, and simplicity of pose, are supremely beautiful. The Louvre has a life-size oak Madonna and Child, with something of the noble manner of Michael Angelo, and the sculptor was called Jacopo della Quercia ("of the Oak").

In Germany there was a group of carvers who specialized in wood portraiture, the most conspicuous being Conrad Meit and Tilman Riemenschneider. The British Museum has several small portrait busts in wood which, for vigor and distinction, rival the work of the Italian sculptors of the fifteenth century; and the Victoria and Albert Museum in London has two portrait heads which were for a long time attributed to Dürer, and for some extraordinary reason called Adam and Eve, though obviously portraits. They are credited to Riemenschneider. As a youth Riemenschneider was a fellow apprentice with Dürer in the workshop of Michael Wohlgemuth: and, though it is possible that Dürer's amazing versatility even included works in sculpture, these lovely heads are generally now attributed to his fellow craftsman. They are carved in pear wood, are a little less than half life-size, and are of amazing technical excellence. It is perhaps not out of place to say that they have been an inspiration to me for some thirty-five years.

The carvers of the seventeenth century, especially in Flanders, produced works of marvellous technical skill, like the famous pulpit in Antwerp, but such work has little emotional appeal. In England, Grinling Gibbons developed a technique which could almost be called virtuosity. Flowers, fruit, birds, fishes, even fishing nets, cherubs' heads, ribbons, baskets, anything decorative he treated skilfully, yet somehow it fails to move us; it has less life and vitality than almost any piece of prickly Gothic foliage.

In the eighteenth and nineteenth centuries the wood-carvers sank into a mere appendage to the cabinetmakers, and little original work of value was produced.



ALESTAIR

ALEC MILLER

HEAD IN LIMEWOOD

Yet wood as a medium for portraiture has many conspicuous qualities. It has a warmth and richness of surface beside which marble and stone seem cold and unsympathetic. The colors of wood offer a wide choice, and almost all the five-grained woods are suitable for certain work. Ebony and rosewood, though hard and somewhat untractable, give rich and beautiful effects. Walnut (much favored by the Italian and French carvers of the fifteenth and sixteenth centuries) and mahogany are useful woods, and may be had large enough to do work on a considerable scale. The portraits here illustrated are in American yellow poplar and English limewood. The poplar, when wax-polished and darkened a little by time, has somewhat the effect of pale bronze. Limewood, the wood always used by Grinling Gibbons, is of a beautiful texture, and in color it has some rough approximation to flesh color. In the head carved in two woods the face is poplar and the hair is darkened teak. This choice gave a contrast not only of color but also of surface texture. All these works are direct carvings, in the

sense that they are not modelled in clay or wax as a preliminary. Nor are subjects asked to "pose" or "sit"; they are carved from a series of memoried observations, the aim being first of all to note a characteristic and expressive pose, and to develop the work in accordance with the subject's type of character. Different kinds of hair, for instance, require different treatment. Each head is a new problem, which one tries to solve in a different way. Nor is one necessarily confined to work on a small scale. The writer carved a figure of St. Michael, as a war memorial for the Cathedral of Coventry (England), which required a block of teakwood 9 feet long and 2 feet square. After some difficulty this was procured, and, with

wings added, the total height of the figure is ten feet six inches. The armor is silvered and toned, and the cloak and wings are colored.

How much misunderstood the wood-sculptor's work may be is seen, for instance, in an authoritative and fine book on mediaeval figure sculpture, where the writers suggest that a beautiful (if somewhat broken) life-sized oak effigy of an archbishop is perhaps a preliminary study for one to be made in marble or alabaster. In other words, they suggest that the sculptor made a statue in a difficult and intractable medium, in preparation for one in an easier medium! One is reminded of a wise remark by the Irish poet, A. E.: "Experts should be on tap, but not on top."



WOMAN WEAVING A CARPET

BY PETER KÁLMÁN

INCLUDED IN EXHIBITION OF WORKS BY CONTEMPORARY HUNGARIAN ARTISTS



GIPSIES

BÉLA IVÁNYI GRÜNWALD

AN EXHIBITION OF WORKS BY CONTEMPORARY HUNGARIAN ARTISTS

AN EXHIBITION of paintings, sculpture and works of applied art by Contemporary Hungarian Artists was opened with appropriate ceremony in the National Gallery of Art, U. S. National Museum, Washington, D. C., on April 23, continuing on view until June 1.

This exhibition was assembled by the Hungarian National Council of Fine Arts. It is shown in this country under the joint auspices of the American Federation of Arts and the American-Hungarian Foundation. It has come to the United States in the nature of an international exchange, an exhibition of American paintings and small bronzes assembled by the American Federation of Arts having been shown, through the cooperation of the American Hungarian Foundation in February in the Nemzeti Salon, Budapest, under equally distinguished patronage. The purpose of these international exchanges in art is not only to extend the fame of the artists whose works are included but to bring those of the exhibiting nations into closer sympathy and better

understanding. Hungarian art has been as little known up to the present time in the United States as American art has been in Hungary.

Hungary is an old country with a thousand years of cultural development as a background. The tides which, ebbing and flowing, have constituted the history of art, have each left their mark in the way of buildings and treasure. The present era of growth and development began with the reestablishment of self-government in Hungary in 1867, when Budapest was entirely rebuilt and became the center of Hungarian culture.

In architecture, in painting, in sculpture, and perhaps especially in the industrial arts. Hungarians have invariably manifested marked national characteristics.

"Among all the fine arts," says Erwin Ybl, "painting stands nearest to the Hungarian soul, and the Hungarian artistic spirit has attained its most characteristic development in this field." The name of Munkacsy is world-famous. But Munkacsy belonged to the last century, and his follow-



PORTRAIT OF NICHOLAS HORTHY, GOVERNOR OF HUNGARY

BY BARTHOLOMEW KARLOVSKY

ers and artistic descendants have traveled far since he laid down the brush. A Hungarian painter is said to have been the first to have produced a picture in the style of the French Impressionist school, and that production was before this school came into existence. Today there are Modernists in Hungary, but for the most part the Hungarian painters and sculptors have proved themselves independent of mind, have made their own traditions rather than following traditions made by others. Obviously they have sat at the feet of the great masters, regardless of nationality. In most instances they have traveled widely, have observed

closely, but have returned home to paint, to model and to design in their own way rather than in the way of others.

When our American exhibition was shown in Budapest much surprise was expressed by the Hungarian critics that it was so traditional, so in the spirit of the art of their own nation. The same comment may be made in regard to this Hungarian exhibition. But it should be remembered that, after all, the same principles underlie all art, and American artists as well as Hungarian have in most instances gone to the same source for inspiration.

But there are included in this Hungarian



AFTER THE RAIN

STEPHEN BOSZNAY



NOTRE DAME OF PARIS

ELENA DE HELLEBRANTH

LENT BY THE BROOKLYN MUSEUM
EXHIBITION OF WORKS BY CONTEMPORARY HUNGARIAN ARTISTS

collection works essentially Hungarian in character—paintings of Hungarian life and landscape, significant not only because of their artistic merit but subjective individuality.

One of the most interesting and important

two figure compositions very nationalistic in style and vigorously rendered. Extremely individualistic is the work of Count Julius Batthyány, one of the younger school, whose work is included.

The majority of the paintings in this ex-



WOMAN WITH A LACE MANTILLA

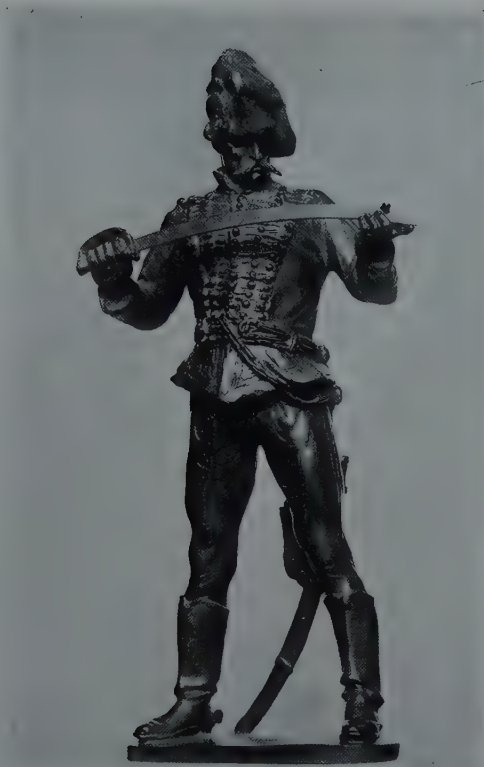
JULIUS RUDNAY

canvases is a portrait of Nicholas Horthy, Governor of Hungary, by Bartholomew Karlovsky, born in Hungary in 1885 and a pupil of Munkacsy—a powerful interpretation of character, a work of pronounced dignity. Other notable paintings included are a portrait of Count Robert Zselénszky by Edward Balló, one of the older school of painters who is now Professor at the Academy of Fine Arts in Budapest; "Gipsies" by Béla Iványi Grünwald, to which a gold medal was recently awarded in the Exposition at Barcelona; "Carpet-Weaving Woman" by Peter Kálmán and "Peasant Seamstress" by Isaac Perlmutter, the last

hibition were sent directly from Europe. Six or more were added here by Hungarian artists travelling or residing in the United States.

The sculpture included in the exhibition takes the form of small bronzes, with one or two works in marble and wood. There are also etchings, lithographs, water colors and a small collection of industrial art—embroideries, metal work, examples of the goldsmith's art, lent by state institutions and private collectors.

The exhibition will be sent on a tour of museums in this country, following the initial showing in Washington.



HUNGARIAN HUSSAR
BY SIGISMUND K. STROBL



LEOPARD

DESIDERIUS LÁNYI

EXHIBITION OF WORKS BY CONTEMPORARY HUNGARIAN ARTISTS

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AN ILLUSTRATED MONTHLY MAGAZINE

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PUTTING SCENERY FIRST

Under the caption "Saving the Potomac," the following editorial appeared in the *New York Times* of April 9, reemphasizing the tangible value of intangible things—in this instance beauty in nature:

"It was said of certain men of old that they had eyes, yet saw not. The utility companies and their engineers who are opposing the Cramton bill to preserve the gorge of the Potomac at Washington are laying themselves open to that rebuke. Here is a project which has the support of every responsible group interested in preserving natural scenery and adding to the park areas which form the proper playground of the people. It is designed to exploit for public rather than for private purposes this 'region of crags and cataracts' which a kindly Providence has set down almost at the gate of the national capital. Thousands now enjoy it; tens of thousands will enjoy it in the years to come when it has been made a park and joined with the other scenic and historic attractions of the region by the George Washington Memorial Parkway along the river. Only the public utilities are opposed to the bill, raising against it the old cry of 'economic waste.'

"In this case that argument is peculiarly specious. The engineers first figured out that the waste would amount to \$48,000,000, representing mainly the doubtful savings in the regional electric light bill resulting from the use of water power. As the support of the bill became more vigorous, they sharpened their pencils and announced that the loss would be at least \$100,000,000. Anxious to reverse the course of nature and turn diamonds into coal, they calmly proceed upon the assumption that the park the Federal Commission would create there would in itself involve no economic gain. As well leave the scenery out of Niagara, or the parkways out of Westchester.

In Monday's *Times* appeared a dispatch from Washington recording the greatest traffic jam in the history of the city. What brought 75,000 automobiles and ten excursion trains to the capital on a rainy Sunday in April? Congress? It was not in session. The President? He was off fishing on the Rapidan. Mount Vernon? It is closed on Sunday. An 'industrialized valley,' like the one the engineers waxed so eloquent about in their attack on the Cramton bill before the Senate committee? It is not yet in existence. 'What went ye out into the wilderness to see? A reed, shaken in the wind?' Not quite—a mile or two of cherry trees in bloom along the Potomac by the Lincoln Memorial.

"Let the engineers learn to figure such imponderables before they presume to give out statements about 'economic waste' in the valley of the Potomac. What makes their contentions all the more absurd is that the rights of the utilities are fully protected, Congress having explicitly reserved the right to authorize whatever navigation, flood control or power projects the future may render desirable. All that the Cramton bill does is to put scenery first.

By the time this magazine reaches our members and subscribers, it is hoped that the Cramton Bill will have been passed by Congress* and become a law, but at the time of writing it is not assured. The gorge of the Potomac with its Great Falls which this bill purposes to preserve is of exceptional beauty. Much damage has been done to Washington in the past by the destruction for commercial profit of natural beauty—the cutting away of trees and hillsides for the purpose of so-called development; the creation of residential sections at comparatively low cost. From the commercial standpoint alone this is short-sighted. For at least six months of the year, Washington is a summer city dependent upon foliage, trees, and landscape features for its beauty. The city is growing rapidly into the country. If it is to be made a city of supreme beauty, the country must be preserved now.

*Passed by the Senate May 13.

SUMMER ART COLONIES

The beauties of Ogunquit will always appeal to painters. The subjects are varied and typical of the Maine coast. There is a dearth of ships, such as one finds at Gloucester, Provincetown and Rockport, but the natural beauties are difficult to surpass anywhere on the coast. The rocks are very colorful and rise in rugged cliffs where the surf breaks superbly in easterly storms. In striking contrast is the hard sand beach which to the north stretches out for about 3 miles. In July and August this beach is very gay with colored umbrellas and bathers who come to it from miles in every direction. The narrow cove at Perkins Cove, with its famous swimming pool, is unique. The rocks surrounding this cove are enhanced by the bright color of the bathing suits of swimmers who sit and lie there in the sun after their bath. These have been the subject of many a fine canvas. The pine woods and the lovely rolling country, with streams and lakes, afford many other types of subject. The lovely drives one can take are endless. In easy driving distance are many towns with exceptionally fine old Colonial houses with wonderful doorways. Adjoining the bath houses on the beach is being built an exhibition room for the Ogunquit Art Association, where the Ogunquit painters expect to have a continuous exhibition through the summer months.

Charles H. Woodbury of Boston always spends his summers at his place at Perkins Cove. His studio overhanging the cove has a wonderful and at the same time intimate view of the sea and the fishing village. For more than twenty years his summer class was a most interesting feature of Ogunquit. Instead, he now gives an intensive course of two weeks' instruction in painting in July, in connection with and as completion for a summer class in drawing held in Boston.

Many painters come and go each year, but few go without returning at some time. Emil Carlsen and his son, Dines, spend nearly every autumn here. Howard Russell Butler, now at York Harbor, had for many years a studio at Bald Head Cliff, which is the scene of so many of his canvases. He is one of the members of the Ogunquit Art Association. Cullen Yates, Herman Dud-

ley Murphy and Stanley Woodward are familiar figures at Perkins Cove. Among the permanent residents at Ogunquit are Gertrude Fiske, Bernard Karfiol, Leon Kroll, Edward Kingsbury. Mr. Frederic Allen Whiting, for many years Director of the Cleveland Museum and recently made President of the American Federation of Arts, with his offices in Washington, has long been a summer resident of Ogunquit, where he has many acres of wooded land, which he most generously has opened to the public.

E. S.

THE
WOODSTOCK
COLONY

Woodstock, New York, is fairly evenly balanced between the "modern" ideas and the well-established older ones. In both departments there are a few men of true ability, and the usual number of "followers" and students. (The followers and students do all the demonstrating and talking.) The others are too busy with their work to bother about "first nineteens" and the like. Among the workers in resident studios are such men as John Carroll, Henry Matson, Eugene Speicher, Walter Goltz, Charles Rosen, Eric Linden, Henry L. McFee, Cecil Chichester, Harry Leith-Ross, Frank S. Chase, Ivan Summers, Alfeo Faggi, Arnold Blanch, Conrad Cramer, John F. Carlson, etc. During the summer months many men of note have worked there—George Bellows (who built a home there in which his family live during the summer), Robert Henri, also deceased; Rockwell Kent, Archipenko and others. The late Birge Harrison was the dean of the colony.

Among those who hold summer classes at Woodstock are Archipenko, Goltz, Chichester, John F. Carlson and others.

Woodstock now has two theatres and two string quartettes. Among the leading musicians are George Barrere, Horace Britt, Paul Kefer, and Pierre Henrotte. These organizations give concerts on Tuesdays and Sundays. The colony has now its country club, with a nine-hole golf course and two tennis courts. Dances and dinners add to the general festivities.

There are children's camps, classes in dancing and singing. The village boasts its own Art Gallery, as well as the Little Art Gallery, privately owned.

Richard LeGallienne has long been a resident in the valley. In the earlier days John Burroughs and J. Francis Murphy were frequent visitors.

Among the famous actors who have appeared on Woodstock stages are Robert Edeson, Don Mulally, Dudley Digges, and Charles Gilpin, and, among actresses, Helen Hayes and Jane Meredith.

Gloucester is at once one of the best known and the least known of the summer art colonies. The least because so few who go there enter into the cultural life of the prosperous city itself or study its interesting history. How many know that in the last decade of the nineteenth century and the first of this, when the uninhabited moors were covered with wild roses and sweet smelling bay and when the harbor was filled with masts as thick as the trees in the forest, that the great men of American art painted there—Metcalf, the great Duveneck, Hassam and that well-beloved teacher and famous artist John H. Twachtman, who now lies at rest in the little cemetery west of the railroad station. He painted and taught in the studio adjoining the Harbor View Hotel during the last summer of his life.

Gloucester scenery has been made familiar to all lovers of art by the paintings that greet the eye in every exhibition throughout the land. For variety of subjects it is unrivalled in this country. Boats drift tantalizingly along picturesque wharves, the most gorgeous flowers bloom in its fine atmosphere, surf dashes over magnificent rocks—picturesque streets, woods and meadows, gay beaches with bathers abound and models may be found almost anywhere along the water front. Over it all is a crystalline sky, and cool ocean breezes temper the heat while the thermometers in near-by cities are making headlines for the newspapers.

The section of the city given over to art is the eastern shore of the harbor and Rocky Neck, a peninsula jutting into the bay. It is here that painters may be found at every turn of the winding streets, and easels obstruct many a pathway during the summer months. Every fine morning the gay smocks and umbrellas of the Breckenridge students may be seen dotting the hillside

opposite the large school studio which on rainy days is a hive of industry with students painting from the model, still-life and another available material.

On the other side of the cove, Ernest Thurn has established a school in the Reed Studios. Mr. Thurn is a newcomer and an exponent of the Modern style. William Meyerowitz and his talented wife, Theresa Bernstein, have classes in painting and etching at their home on the hill overlooking the harbor. Frederick L. Stoddard takes his students on favorable days to the ocean rocks where the surf dashes high. Mr. Stoddard has given up his studio in New York this year and spent the winter at his home in Gloucester, as have also Sarah K. Glass, Bertha Menzler Peyton and Arthur Conway Peyton. Oscar Anderson and Frederick Mulhaupt have resided there permanently for some years, and among the Gloucesterites themselves we find John A. Cook, Alexander Tupper and Raymond Carter.

A number of artists own summer homes among them Cecilia Beaux, Lucy M. Taggart, William Atwood, Charles and Alice Beach Winter, Helen S. Davis, Hugh Breckenridge, Ruth M. Hallock and Walter Palmer. Felicie Waldo Howell, who may occasionally be seen painting on the docks, has a pretty cottage each year on Rocky Neck. In the same section, Bertha Baxter and Laura D. S. Ladd grow in their own gardens the lovely flowers both paint so well. Here, also, Kathryn Cherry comes from St. Louis to her studio overhanging the water.

The big studio buildings are filled from June until autumn. Among those who come year after year are Marion MacIntosh, Ruth A. Anderson, Wm. J. Fosdick, Alice Judson, Charles Gruppe, Lucetta Arnold, Alethea Platt, Mary F. R. Clay, the sculptors Frank Wigglesworth and Leonard Craske.

A number of artists prefer the big hotels, however, and in them we find Eben Comins, Jean Nutting Oliver, the Fosdicks, Antoinette Inglis and occasionally Ethel Paddock, Elizabeth Grandin, Margaret Huntington and others.

The main activities of the colony center around the two exhibiting societies each of which is composed of several hundred members. To belong to either, one is supposed



SEA AND SKY

J. ELIOT ENNEKING

to have lived and painted in Gloucester or on the North Shore. Many of the members live in the neighboring colonies of Annisquam, Rockport, Marblehead and Manchester. There is no rivalry between the two societies, and most of the artists belong to both. The North Shore Arts Association selects its annual exhibition by the jury system, and the Gloucester Society of Artists has no jury and is sometimes called an independent society. This is not strictly true, however, as the constitution requires that the exhibitor must consider himself an artist, and few there are in so sophisticated a neighborhood who would join without several seasons of study. The exhibitor, having proclaimed himself an artist, is allowed to select his own pictures for the three shows given during the summer. The consequence is that, not having a jury in mind, the artists select pictures that give the show a gay, adventuresome atmosphere that is engaging, and the gallery has such a friendly

air that it is getting more and more popular with artists, critics and buyers.

The North Shore Arts Association holds a large exhibition, so large that it is often called the Summer Academy. Many paintings, works in black and white and sculpture are shown, filling a large upper gallery and two lower ones. The opening reception usually takes place the first week in July and the pictures remain on view until Labor Day. Many are signed with names of importance in the art world. The Association gives a number of prizes, has a long list of associate and sustaining members, and owns its own building and adjacent grounds.

Regattas are a weekly occurrence, and bathing and golf take up much time.

Autumn comes all too soon, and the members of the summer art capital start regretfully for their homes scattered from the Atlantic to the Pacific, from the St. Lawrence to the Rio Grande.

ALICE JUDSON.



THE CAPTAIN, THE COOK AND THE FIRST MATE

CHARLES W. HAWTHORNE

RECENTLY PURCHASED BY THE CEDAR RAPIDS ART ASSOCIATION

THE sand dunes first attracted the artists to Provincetown, so the story ran in the old Boston studios. One of the well-known local painters of the 1880's, whose specialty was oriental landscapes and accessory figures, found in these dunes remarkably truthful and beautiful effects of the desert. His friends then discovered the old fishing town, its harbor, its shipping, the New England natives, many, alas, now passed away, and the Portuguese fishermen.

Soon the fame of the place spread. Charles W. Hawthorne, George Elmer Browne and Ambrose Webster were among the earliest painters to establish classes here, and their schools still are largely attended. A roll of their students during the years that have passed would make a surprising total and contain many names nationally known. For more than a score of years students have

made the tip of Cape Cod their summer mecca. Artists also in the "arrived" class have found here the subjects, surroundings and general atmosphere, both physical and mental, which they like.

In 1914 the Provincetown Art Association was formed and yearly has given annual exhibits as well as many other shows of a special nature. Lectures and various social and educational activities have also marked its progress year by year.

The Association some years ago acquired a fine old Cape Cod homestead of the 1800 period and adapted it to its needs for gallery and similar purposes.

Recently the "Modern" group of painters, here as elsewhere, has urged its separate claims, and a second exhibition has been shown by them yearly for the last three summers. The usual "annual" show of the more general and conservative type is still given.

In more recent years Provincetown has been "discovered" and adopted by workers in other lines than the graphic arts. The writers, dramatists, actors, musicians and others have yielded to the lure of the "Cape," and many well-known names would be found any summer in a list of our residents.

FLORENCE B. BROWN.

THE EASTPORT view, Eastport—the most
ARTISTS easterly town in the United
COLONY States—is ideally situated.

The rocky island over which it spreads is beautifully carved in ledges and headlands, dotted with groves of sturdy pines and spruce trees. Connected with the mainland by a bridge, Moose Island, as it is called, is separated from the open sea by numerous islands belonging to Canada. Passamaquoddy Bay, which surrounds Eastport, is a part of the Bay of Fundy, famous for its tides. At the head of Fundy the tide rises 50-odd feet, while at Eastport it registers 28 feet.

Eastport is truly a frontier city, a quaint survival of other days. Despite its electric lights, the town has not yet been overtaken by modern commercialism. Some of the huge and beautifully gnarled trees lining its streets date from before the British occupation of 1812, when Redcoats tramped along Washington Street or climbed Soldiers Lane to the Battery. This great ledge of stone frowning down on the town was fortified in those days, and in 1917 was considered by Gen. Milton Davis of the U. S. Air Service as a likely flying field. From the top of the Battery the view extends 30 miles in every direction over islands and sea. In the far distance Grand Manan raises its grim barrier, often with a silver fog silhouetting it against the northern seas.

The sea life is vigorous and unspoiled, remaining much as it was a hundred years ago. Fishing smacks and odd little boats of all types surround the wharves, while out in the bay fourmasters and occasional United States battleships are anchored. Gulls circle nervously about or perch on the ridge tops of the queerly designed old buildings.

Saturday is always a gala day on the wharves. From the little villages tucked away in the coves on the Canadian islands come many fishermen to tie up their craft in

harbor and lounge about the town. The quaint character of these fishermen invites a close comparison to the outporters of the Newfoundland coast. The Canadian islanders visit Eastport for a variety of supplies, and for repairs to their motor boats at the ship chandleries. Through the throngs of visiting fishermen plod Indians from a nearby reservation who come to Eastport on Saturday to sell their handicraft.

The Art Colony and the Eastport Summer School came into active being a half dozen years ago. The town has been a smiling and interested host to its many artist friends who have enjoyed the rugged northern climate with its warm, clear days vieing with gray days of fog and cooler nights. Many well-known painters have gathered material for splendid pictures in this little-known section of the Maine coast.

Jonas Lie is a frequent visitor, working early and late to catch the beauties of changing light and stern headlands. William Starkweather, H. L. Hildebrandt, Loran Wilford, the famous illustrator and water colorist, Hilton Leech and Elliot Orr have painted there. Edmund Greacen, President of the Grand Central School of Art, enjoys the misty, luminous days. John R. Koopman finds a kindred setting for his strong modern pattern and rich color. Carl Nordell visits a while to refresh his color schemes. Ernest Ipsen walked into my studio last season, feeling that he could not pass by en route to New Brunswick, Canada, without investigating Eastport. Ezra Winter and Olaf Olsen are expected to join the colony this summer. So the group grows yearly, attracted to the varying range of Eastport's charm.

When one tires of the brisk sea air, going a few miles back into the wooded country with its network of fresh water lakes affords a complete change. Lunch can be carried along and work forgotten in a holiday among the cedar-crowned hills.

A motor run of 25 miles takes one to Meddybemps Lake, a beautiful stretch of blue water surrounded by great hills. Here the fishing and bathing are superb. Twenty-five years ago Joseph Jefferson and Grover Cleveland dreamed and fished on a little 4-acre island in this lake. Some years later, when I purchased a similar island next to Jefferson's, the log cabins,



THE ROCKY NEW ENGLAND COAST

FREDERICK J. WAUGH

decorated with birch-bark pictures, were still standing. Meddybemps Lake is dotted with these small islands, which for the painter afford a pleasing contrast to the more picturesque sternness of the coast.

A brief comment to describe the student colony may not be amiss. The group numbers around seventy-five, intensely interested in their work. Even if the picturesque characters, the quaint old buildings—some of them perched atop stilts or a cluster of rocks—did not fire their zeal, the welcome and interest on the part of the townspeople could not help spurring the students on to more and better work. The wharf section is always highly pleased when the painting and criticism is slated to be held there. When students settle afield for a change from the depiction of boats and sea, they may be sure of a midday audience of appreciative workers in the “fish factories” nearby.

The building which is the headquarters of the student group has a large studio

with a 35- by 50-foot gallery, where the work of the week is displayed each Friday. This year a restaurant will be established on the lower floor, to fill a much needed place in the life of the artistic colony. The Clipper Ship, as it is to be called, will cater to the artist and student especially. In various parts of the town are small shacks which serve as studios for indoor painters.

But, except on downright rainy days, most of the painting is done out-of-doors, where the student may reap to the full the charm of this unspoiled town of the northern coast. All of the elements are here—the placid lakes, the sturdy hills studded with fir tree and birch, the ebb and flow of the tide in the bay, where the swift current rushing between the numerous islands swirls into beautiful whirlpools, the circling gulls, the rugged fishermen. All that is needed is the zeal, the appreciative eye, the developing skill to transmute them into a work of art.

GEORGE PEARSE ENNIS.

FROM
CLEVELAND

Many testimonials of appreciation came to Frederic Allen Whiting following the announcement of his resignation as Director of the Cleveland Museum of Art to become President of the American Federation of Arts. Of these none perhaps was more gratifying than that which was awarded by the Cleveland Chamber of Commerce, which bestowed on him its medal for distinguished service to the city of Cleveland, an honor that has been accorded only eighteen persons. In presenting this medal at the annual meeting of the Chamber of Commerce, President Allard Smith read the following citation: "Frederic Allen Whiting has been Director of the Cleveland Museum of Art for seventeen years and has developed the Museum from a small beginning to one of the great institutions of its kind in the country. He has promoted education in art for this community, and stimulated here an appreciation of the social and cultural value of artistic expression. He is a foremost authority in his field and has brought distinction upon the city of Cleveland."

The Annual Report for 1929 issued by the Cleveland Museum gives striking evidence not only of the changing policies of modern museums but of the effectiveness of policies formed and pursued by the late president, chief among which is that of giving as much as possible to the public, rather than getting as much as possible out of the public.

During the year, 315,416 admissions were recorded. Of this number over 44,000 were children who came in classes, either with their teachers or to take part in class work. Lectures, classes, clubs and other groups brought 23,457 adults to the Museum. The Library reported a circulation of 97,098 lantern slides and 22,000 photographs. The fact that the Cleveland Museum is located in a park $4\frac{1}{2}$ miles from the center of the city and a quarter of a mile from the street cars, should be kept in mind.

The schedule of changing exhibits showed that the galleries were not likely to become monotonously static; and the long list of lectures and writings by staff members suggested that their activities were continuous.

A continuous flow of new objects swelled the various collections, while gifts, bequests and membership dues increased the funds available for the institution's growing programme.

The total operating expense of the year reached the sum of \$265,629, aside from sums expended for the purchase of objects for the collections.

A notable event of the present season at the Cleveland Museum of Art was a Bach Organ Festival, which included ten programmes devoted to the greater works of Johann Sebastian Bach. The organist was the distinguished André Marchal, of St. Germain-des-Pres, Paris.

During April and the greater part of May, half the gallery area of the Cleveland Museum of Art was filled with works of local artists. On the opening day of this exhibition the attendance was 2,000; more than \$7,300 worth of sales were made. This is the twelfth annual local showing that the Cleveland Museum has put on. Beginning in 1919, the sales amounted to \$1,400. In 1929 they rose to \$18,000. This year nearly one-third of that total was reached within three hours after the exhibition was opened. The collection contained paintings and sculpture, oils, water colors, craft work, pottery, weaving, jewelry, tapestries, embroidery and wrought iron. In the matter of quality this current exhibition was declared to be the best yet shown.

THE
DETROIT ART
INSTITUTE

At a recent meeting of the Detroit Arts Commission, the Honorable Ralph H. Booth, lately appointed Minister to Denmark, tendered his resignation as President of the Detroit Institute of Arts, a position which he had held for about twelve years. Mr. Edsel B. Ford was elected to fill the vacancy. Mr. Booth has given largely of his time, thought and means to the upbuilding of this institution. Among the most notable of the many gifts which he made to the Institute during his presidency are the French Gothic Chapel of the fifteenth century, which forms a part of the building itself, and the "Portrait of an Old Lady" by Rembrandt. Mr. Ford has been a member of the Arts Commission for five years, during which time he has made at least one notable gift to the Institute each year.

During April there was held at the Detroit Institute of Arts an exhibition of paintings by Robert Henri and his associates—Ernest Lawson, William J. Glackens, Maurice

Prendergast, John Sloan, Eugene Speicher, Randall Davey, George Bellows, Beal, Poole, Kroll and others. This exhibition was displayed in three galleries, and the visitor is said to have found throughout the collection an undercurrent of virility, which evidenced the fact that American painters today are concerning themselves with the "seethe and bustle" of contemporary life, conducive to a strengthening of the sinews of art.

In May the Detroit Institute of Arts again set forth a notable loan exhibition of the works of the Old Masters. In this instance, however, the exhibition was limited to a single master—Rembrandt. Illustrations of works shown in this exhibition, as well as comment upon it by Dr. Valentiner, will be found elsewhere in this magazine.

From March 18 to June 1
 LOCAL ART an unusual exhibition was
 IN PITTSBURGH shown at the Carnegie In-
 PUBLIC stitute, Pittsburgh, under
 SCHOOLS the auspices of the De-
 partment of Fine Arts. This
 consisted of sixty-nine paintings by local
 artists which have been purchased and pre-
 sented to the Public Schools by the One
 Hundred Friends of Pittsburgh Art.

Early in 1916, through the interest and efforts of Mr. John L. Porter, one hundred people of Pittsburgh formed an organization, each member of which agreed to contribute ten dollars a year to establish an annual fund of one thousand dollars, to be used for the purchase of paintings from the annual exhibition of the Associated Artists of Pittsburgh. This organization, known as the One Hundred Friends of Pittsburgh Art, has for its primary objective the quickening of local art efforts through the formal recognition and approbation of the Associated Artists of Pittsburgh.

From year to year the paintings purchased are presented through the Board of Education to the public schools. The collection, now numbering sixty-nine paintings by forty-nine local artists and circulating in three exhibitions, offers valuable material for the teaching of art appreciation to the school children of Pittsburgh.

In the exhibition which has just been held at the Carnegie Institute, the paintings were shown for the first time to the public.

LOCAL
 EXHIBITION
 AT THE
 TOLEDO MUSEUM
 OF ART

The Twelfth Annual Exhibition of the Toledo Federation of Art Societies was represented in the work of eighty-eight Toledo artists, in the Toledo Museum of Art during April.

As a result of jury selection and the natural reaction from the jury-free show of last year, fewer and better paintings were shown. The work of many new and young artists was entered, and some of the well-known artists, J. Ernest Dean, Grace Rhoades Dean, Caroline Morgan, Anna L. Thorne, John Swalley, Louis Bruyere, Lulu Snell and others sent in oil paintings, water colors, pastels, prints and drawings.

Miss Louise Kitchen, noted Toledo artist of pottery, entered eleven pieces, including an animal group of red glaze of unusual quality, and also an oil painting.

There were fewer portraits, prints and water colors than last year, still life being the predominating theme, with a decided flare for the modern feeling. The sculpture group, though small in number, was well chosen.

The out-of-town judges invited to pass upon the entries were Miss Cora Millet Holden, celebrated portrait and mural painter of Cleveland, and Mr. Karl Bolander, Director of Columbus Art Gallery.

RECENT
 ACQUISITIONS
 BY THE
 JOHN HERRON
 ART INSTITUTE

Recent acquisitions to the painting collections of the John Herron Art Institute include two English water colors and five oils by American painters.

A study for a portrait of an elderly woman by Thomas Sully adds an important canvas to the museum's group of early American portraits. The head is freshly painted with a sure and unlabored technique that represents Sully at his best. A large landscape, "The Hills of Egremont," is a characteristic work by Chauncey F. Ryder, a satisfying interpretation of winter landscape; while "The Family Picnic" by John R. Grabach and "The Red Tam" by Leon Kroll reflect vastly different aims and techniques. The Kroll is a splendidly painted head of a young girl that impresses by its restraint, directness and economy of means.



GROUP OF SCULPTURE BY JOSEPH C. MOTTO

AWARDED FIRST PRIZE, TWELFTH ANNUAL EXHIBITION OF WORK BY CLEVELAND ARTISTS AND CRAFTSMEN, THE CLEVELAND MUSEUM OF ART

The two English water colors are: "Stacking Corn" by Frank Brangwyn and "A Fig Tree" by R. Kirkland Jamieson. The former is a skilful color arrangement of contrasting blues and yellows; the latter, a delightfully subtle color harmony held together by a delicate and rhythmic linear pattern. Both were purchased from the International Water Color exhibition which was shown at the Institute during March.

AN ART PILGRIMAGE A group of eleven high school students of Cedar Rapids, Iowa, during the Easter holidays made a pilgrimage to Chicago under the guidance of Edward B. Rowan, the Director of the Little Gallery, and properly chaperoned by Miss Bertha Sargent and others. The trip was made by motor, the party being taken in four cars.

Arriving on a Tuesday evening, they first attended a group of one-act plays in which Mei Lan-Fang, a noted Chinese actor, took part. Early Wednesday morning they viewed the Oriental collection at the Art Institute, as well as the Institute's permanent collections and the International Exhibition of Water Colors. After taking a

sight-seeing trip to Lincoln Park, the Zoological Gardens were visited and a stop made to inspect Saint-Gaudens' famous Lincoln in bronze, a replica of the head of which is owned by Washington High School in Cedar Rapids. That evening there was a play at the Goodman Memorial Theater, Art Institute of Chicago.

Thursday, after visiting Marshall Field's, the Arts Club of Chicago was the objective, where a current exhibition of art, including works by Brancusi, Oskar Hansen and others was to be seen. Part of the group visited the Field Museum, while others went to the Elks' Memorial building to see the mural paintings recently completed by Eugene Savage, an exhibition of whose work is to be seen at the Little Gallery in the near future.

Lorado Taft's studio was visited, also the Thorndike Hilton Memorial Chapel and the new memorial chapel at the University of Chicago, both of which were found interesting architecturally, as well as from the standpoint of their beautiful stained-glass windows. A memorable trip for the students, and a happy one for their conductors. It is thus that the Director of the Little Gallery in Cedar Rapids is cultivating art appreciation among the young.



ICING THE BOATS

A. R. FREELON

INCLUDED IN A RECENT EXHIBITION AT THE Y. M. C. A., PHILADELPHIA

BOSTON HAPPENINGS

Tercentenary observances of the summer will cause the endemic strife of academics and modernists to become less ebullient. Every home known to contain a fine Copley or earlier colonial master was solicited during May toward a loan exhibition of American portraits to be hung at the Museum of Fine Arts when commencement crowds are thickest and to remain until after Labor Day. This collection Frank W. Bayley has been invited by the Museum to assemble—a tribute to his remarkable knowledge of a field of art in which he has been an assiduous explorer. The collection will be built, one hears, in a seventeenth century gallery around the portraits of Governors Endicott and Winthrop and around selected Copleys and Stuarts in an eighteenth century room.

Another name, incidentally, to be added to the list of pre-Revolutionary painters to whom works can be definitely attributed is

that of Cosmo Alexander. This Scottish gentleman's place in the history books has long been secure. He was Gilbert Stuart's first teacher, and he is known to have painted a portrait of Dr. Hunter, Stuart's first patron. Good examples of Alexander's work, however, have not been available, unless some of the Newport canvases conventionally given to Stuart should in reality be his. Mr. Bayley, in April last, had occasion to study an old portrait of Governor Sir Alexander Grant, of Connecticut, long in the historical collection at Stonington. Under the flashlight it disclosed, when cleaned, the signature of Cosmo Alexander. Its manner, furthermore, very closely resembles that of a well-known "early Gilbert Stuart" in a public gallery. Just as Copley had his Joseph Badger, so Stuart appears to have had his Cosmo Alexander. The sales value of a Stuart or Copley, of course, exceeds the price that could be realized from a Cosmo Alexander or a Badger. One proceeds care-

fully, therefore, in making attributions among these painters.

Engraved portraits of clergymen, merchants and their wives by John Foster, Peter Pelham, Paul Revere and other colonial engravers, received by the Museum of Fine Arts from the Edwin F. Gay estate, were placed on exhibition in April last to serve as an overture to the forthcoming showing of painted likenesses of Puritan celebrities. Not since the great exhibit in 1904 of American engravings at the Museum has so imposing a collection of this sort been on the walls.

Lifting the mortgage on the Museum School building was accomplished, at least in part, through an exhibition and sale which in May Day week was installed at the Copley Plaza, through the efforts of an energetic and socially prominent alumni committee headed by Miss Grace Nichols. Each of an invited list of alumni contributed one work from his own studio; others donated examples of classic and modern European art: a sixteenth century tapestry, a drawing by Rodin, works by Degas, Gauguin, Matisse, Vlaminck, Segonzac, the Zubiaurre and others. These latter hung alongside of the Tarbells, Bensons and Paxtons—modernist lambs among the Bostonese lions.

Exciting in the routine schedule of dealers' exhibitions was Miss Grace Horne's display in late April and early May of painting, drawings and lithographs by Jose Clemente Orozco, the Mexican John Singer Sargent, decorator of the National Preparatory School and other temples of modernism. Following closely upon a general Mexican show at the Harvard Society for Contemporary Art, this gave New England folk reason to realize that in Mexico art is not produced, as it is in Boston, for art's sake, but for the revolution's sake. Orozco, withal, was revealed as a modernist who is a vigorous draughtsman and inspired colorist, and who was not particularly shocking even to Boston, a city in which the shocking is extraordinarily good.

As a sign that even in Cambridge the war is over, the Harvard Contemporary Society opened in mid-April for a month a considerable and revealing exhibition of modern German art. Some who remember the Kaiser's propagandist show in Copley Hall, Boston, 1909, surveyed the collection from the German republic with mild interest. If it contained little of the standard of the

Leibls and Max Liebermans of then, it proved that creative art still lives in the Fatherland and concerns itself with depicting modern life, as in striking portraits of Nurmi, the runner, and our Jack Dempsey.

April 20, a wintry Sunday, saw the opening of New England's earliest and hardest summer exhibition—that of the Concord Art Association at the Art Center in Lexington Road. The Concord people thriftily reach out for every tourist who visits the historic shrines, and who will be a host in this Tercentenary year. Hence came the annual hanging of the gallery on the day following the dedication of new quarters of the Concord Antiquarian Society. The Concord exhibit, as before, is of invited works, this time largely of Philadelphia painters some of whom may not previously have shown in Massachusetts. The other summer shows of the shore and interior resorts will reopen in rapid succession, some of them in the present month.

F. W. C.

ST. LOUIS NOTES The second International Exhibition of Industrial Art, assembled by the American Federation of

Arts, was shown at the City Art Museum, from May 6 to June 1. Glass and rugs are the crafts included in this display, and the greatest interest centered around the glass.

"The Fifty Prints of the Year" selected by the American Institute of Graphic Arts will be exhibited at the City Art Museum in June.

The Annual Exhibition of St. Louis Scenes held at the Artists' Guild under the auspices of the *St. Louis Post-Dispatch* has attracted unusual attention, especially since the awarding of prizes. The \$250 prize for the best work was awarded to Charles O. Eames for a charcoal drawing of "Tenth Street," featuring the Bell Telephone Building. The \$100 prize was won by Fred Conway for his drawing of "The Ghetto" in pen and ink. The \$50 prize went to a modernistic treatment of a Mississippi River steamer. C. K. Gleeson's "Carr Square" and Kathryn Cherry's "Union Electric Plant" received honorable mention. Black and white in any medium was the requisition for this no-jury show. The jury of awards was composed of commercial artists from Chicago.

The Art Alliance of St. Louis gave a tea in the galleries of the Museum for the opening of the Annual Exhibition of the work of the students of the St. Louis School of Fine Arts. Mr. Edmund H. Wuerpel, Director of the school, gave a talk on the purposes of the school.

An exhibition of paintings and sculpture by thirty-three St. Louis artists opened at The Newhouse Galleries in May. Valentine Vogel, Olive Chaffee, Charles Overall, Thomas Blow, Mme. Galston-Korsakoff, Kathryn Cherry, E. O. Thalinger, F. G. Carpenter, D. C. Nicholson, E. H. Wuerpel, F. B. Nuderscher, C. K. Gleeson, Blanche Skrainka, Robert Wright, Gustav Goetsch, J. J. Eppensteiner, T. Milovitch, Mary McColl, Agnes Lodwick, Paula Fenske, Warren Ludwig, Charles Guest, Fred Conway, M. B. Carpenter, Mrs. C. K. Gleeson, Victor Holm, Mrs. Victor Holm, Frances Wilderman and Dorothy Young were the artists represented.

M. P.

A remarkable collection
IN of portrait studies in dry-
WASHINGTON point by Cadwallader
Washburn was lately exhibited at Gordon Dunthorne's gallery. This collection consisted of fifteen prints made recently in North Africa and not previously exhibited in this country. They are superb works, rendered with the skill of a real master, one who perfectly commands his medium and has a discerning eye. Each is a type—for instance, "A Soudanese Chief," "Horse Trader," "Dock Hand," "A Fakir," "Bazaar Merchant," "Money Lender," "Tunisian Jew," "A Gentleman." Each is a real personality which the etcher has interpreted for all time. In every instance Mr. Washburn has portrayed his subjects with marked contrasts of light and shade, using *chiaroscuro* with the utmost skill, even to perfection. When Mr. Washburn held a one-man exhibition in Paris a couple of years ago, Malcolm C. Salaman, one of the leading British authorities on prints, referred to him as "a remarkably intuitive etcher of heads, many masterly, and outstanding for special excellence in ethnographical and individual character." "Washburn," he continued, "has attained to such mastery with his dry-point, it is difficult to say what he will do.

He is certain not to stop still. . . . He may set forth on further travel, seeking new adventure, but wherever it leads the goal must be beauty." Homely as are the subjects which Mr. Washburn has chosen to interpret in these prints recently exhibited in Washington, there is in every one of his works that dominant element of beauty, reflecting deep significance of spirit and the eternal.

At the Phillips Memorial Gallery there has lately been exhibited and is still to be seen a series of decorative panels by Augustus Vincent Tack—studies for mural paintings to be placed on the walls of the remodeled library. These studies, one-third in size, were shown earlier in the season in New York, but are seen here in practically the environment in which they will be given permanent placement. They are somewhat similar in character to the paintings by Mr. Tack already owned by the Phillips Memorial Gallery, but differ in that they constitute a related series. They are purely abstract. Nothing of their kind has previously been produced. In color and form they would seem to parallel musical compositions, which each individual must interpret according to his or her own spiritual understanding. Of them Mr. Phillips himself says: "These new decorations by Tack are comprehensive in their symbolism. Between the two mysteries of life's beginnings and its end surges the restless stream of human consciousness. Rhythm, Order and Balance are the active organic principles of life and art. Ecstasy, Grief and Fortitude—these are the great emotional states of being. Exaltation and Liberation—for these consummations life evolves." In color these paintings are exquisite; in form and pattern engaging but vague. Mr. Tack himself characterizes them as "playgrounds of the imagination." Here is an artist who is doing something entirely different from what has been done before, and doing it beautifully, opening new vistas in the field of art.

At the Corcoran Gallery of Art a memorial exhibition of the works of Arthur B. Davies, even more comprehensive than the one shown during the winter at the Metropolitan Museum of Art, New York, was held during the month of May.

At the Freer Gallery of special note was an exhibition of recent acquisitions.



Courtesy, Gordon Dunthorne

TUNISIAN JEW

CADWALLADER WASHBURN

At the Arts Club successive one-man exhibitions have come and gone. But by June the art season will have closed, the majority of the artists will have abandoned city studios for those in cooler climes or for travel abroad.

A memorial exhibit of the works of John Ely was held in the galleries of the Art Institute of Seattle from April 3d to May 4th. Mr. Ely held a master's degree at the University of Washington and studied under the sculptor, James A. Wehn, later winning scholarships in the American School of Sculpture and the American Institute of Master Artists. While in New York, he studied under Robert Laurent. Mr. Ely's tragic death occurred while working with the American Museum of Natural History in New York. The current exhibit includes work in sculpture, painting, etching, and drawing. In all his mediums Mr. Ely showed considerable skill and understanding. His work is of real excellence, direct, simple and well designed. Although Mr. Ely was best known

for his work in sculpture, his paintings are exceedingly interesting—modern, direct, and fresh.

The Institute also showed, during the same period, the portion of the Eighth Annual Exhibition of Advertising Art, held under the auspices of the Art Directors Club at the Art Center in New York City earlier in the season, and the Fifth Annual Exhibit of Pictorial Photography in America.

AT THE
BROOKLYN
MUSEUM

The Brooklyn Museum has lately placed on exhibition two recently acquired collections of Peruvian antiquities. One of these is a gift from Mr. George D. Pratt of New York and consists of thirty-one fine textile fragments representing the earliest work of the Nasca civilization—a civilization which preceded that of the famous Incas by several centuries. The other collection, which was acquired by purchase, is part of the material which was excavated last year at Chama, Peru. It contains probably the finest selection of ancient Peruvian lace outside of Peru

itself. This lace, the designs of which are of exceptional technical excellence, also belongs to the period of the Nasca civilization.

On April 21 the Brooklyn Museum sponsored a dance recital by Ruth St. Denis and four of her group of dancers, marking the first showing of additional material for its exhibition of Dutch East Indian Art. For this occasion a special platform was erected in a corner of the Sculpture Court, and a setting arranged of Dutch East Indian fabrics and textiles.

At this same time there was opened at the Museum an exhibition of Modern Architecture, the opening address being made by the Austrian Minister, Mr. Edgar L. G. Prochnik. This exhibition consists of models, drawings, plans and photographs of architectural projects of all descriptions, produced in the modern manner by Prof. Peter Behrens and his students in the atelier known as the Master School of Architecture at the Academy of Fine Arts, Vienna. This is the first exhibition of the School's work to be held in this country. After being shown at the Brooklyn Museum it is to make a tour of cities throughout the United States.

The Art Center, New York, celebrated its tenth anniversary on May 7, at which time an all-day meeting was held and a general survey presented of the varied activities of this organization throughout the city for children, non-professional adults and artists. Among the speakers at this meeting, which was held under the auspices of the Regional Art Council, were Mr. Henry W. Kent, Secretary of the Metropolitan Museum of Art; Harvey Wiley Corbett, Architect, Chairman of the Regional Art Council; William Zorach, artist; Alfred H. Barr, Jr., Director of the Museum of Modern Art; and George B. Ford, Director of the Regional Plan Association.

The work of the Regional Art Council, which in the three years of its existence has supplied eleven exhibition centers with paintings, etchings and sculpture from well-known art organizations, was reviewed by Mr. Corbett, who also at this time awarded the prize (entailing a year's tuition at a professional art school) offered by the Council to a graduate from one of the high schools in the dis-

trict surrounding New York. Mr. Corbett made a plea for enlarged opportunity for service through even greater numbers of organization members than the present 688, aiming to serve local centers by arousing an art-consciousness, and thus providing new groups to whom artists may present their work.

The morning's symposium covered the entire ground of art work with children in public and private schools, settlements and museums. This included the activities of parent-teacher associations and their use of school art facilities; business and professional men's and women's art clubs and art workshops; art activities for those in settlements, churches and various institutions; and the work of the museum in relation to the community as a whole. Mr. Kent told of the service offered by the museum for the artist, as well as for the manufacturer; Mr. Barr spoke on the opportunities of the artist for exhibiting his work; Mr. Raymond P. Ensign, Director of the Newark School of Fine and Industrial Art, presented a general survey of the schools and scholarships available to those seeking to study art in the city of New York.

At the afternoon session, likewise held at the Art Center, the work of the Art Center was reviewed by its Director, Mr. Alon Bement; and Mr. George B. Ford spoke on the "Town Beautiful in the Regional Plan," under the chairmanship of Mr. Corbett. Later an opportunity was offered those in attendance at this meeting to view the private galleries of Mr. Jules S. Bache, Mr. Adolph Lewisohn and Mr. J. P. Morgan.

It is planned to make this meeting a biennial event in the art calendar of New York, so that the Regional Council may keep abreast of those enterprises which can cooperate with it in spreading the idea of local community art centers and local art groups.

AT THE METROPOLITAN The Metropolitan Museum of Art is showing in five of its galleries the notable collection of paintings, sculpture, prints and *objets d'art* recently acquired through the bequest of Mrs. Louise W. Havemeyer—one of the most generous and discriminating donations ever made to the Museum. In accordance with the terms of Mrs. Havemeyer's bequest, this collection

will not remain segregated, but the works included therein will be distributed among the departments of the Museum to which they properly belong. It is in order that it may be seen and appreciated in its entirety that the collection is now so shown. It will continue on view as a unit through November 2.

It is well to call to the attention of those from outside of New York the fact that the Metropolitan Museum owns the Cloisters, designed and built by George Gray Barnard, and containing one of the most beautiful collections of European mediaeval sculpture ever assembled. Located at Fort Washington Avenue and 191st Street, The Cloisters are maintained as a branch museum and are open during the same hours as the Metropolitan Museum—that is, daily, from 10 a.m. to 5 p. m.; Saturdays and holidays from 10 a. m. to 6 p. m., and Sundays from 1 to 6 p. m. During the latter part of April and early in May a series of talks for Members on Romanesque and Gothic art was given at The Cloisters by Miss Mabel H. Duncan of the Museum's Staff. On May 3 a pilgrimage to The Cloisters under Museum guidance, was arranged for older children of members.

The Bashford Dean collection of Arms and Armor was placed on permanent exhibition in the Bashford Dean Memorial Gallery at the Museum on April 15. This notable collection was acquired in part through the bequest of the late Bashford Dean, for many years Curator of Arms and Armor, and will be maintained as a memorial to him in recognition of his service in the formation of this department of the Museum.

The Metropolitan Museum has lately issued a new Children's Bulletin—"The Story on the Walls, a tale of Rome," by Eleanor Pelham Kortheuer.

THE NEWARK MUSEUM BUYS AMERICAN ART

The Newark Museum and the Newark Public Library on April 21 opened an exhibition of paintings, sculpture, prints and drawings acquired by these institutions during the past four years. This exhibition, which filled three galleries on two floors of the Museum, was in the nature of a memorial to the late John Cotton Dana, Director of the two institutions, and a pioneer in the upbuilding

of collections of contemporary American art for museums and libraries. It also emphasized the continuance by Miss Beatrice Winsor of Mr. Dana's policies.

As early as 1913 John Cotton Dana began exhibiting contemporary American art, modern as well as conservative, for the Newark Museum and the Newark Public Library. In 1914 he published a book entitled "American Art," in which he said that generous patronage on the part of museums and private collectors was necessary before art could be made to flourish in America. A new edition of this book was issued in connection with the recent exhibition.

When the Newark Museum opened its new building in 1926, Mr. Dana announced that its Fine Arts Department would devote itself to American art. Since that time the Museum, through the generosity of friends, has acquired each year notable additions to its collections. At the same time the Public Library's print department, founded by Mr. Dana over twenty-five years ago, has built up a collection of etchings, lithographs, woodcuts and drawings by leading American artists. All of these collections have been shown from time to time in changing exhibits, but were shown together for the first time in the Museum's recent exhibition.

Among the painters, sculptors and print makers represented in this exhibition were George Ault, Peggy Bacon, A. S. Baylinson, Gifford Beal, George Bellows, Chester Beach, George Biddle, Cameron Booth, Alexander Brook, Charles Burchfield, Glenn Coleman, Stuart Davis, Adolph Dehn, Preston Dickinson, Hunt Diedrich, Isami Doi, Guy Pene DuBois, Jacob Epstein, Ernest Fiene, Duncan Ferguson, Arnold Friedman, John Flanagan, Wanda Gag, Emil Ganso, William J. Glackens, Bernar Gussow, Samuel Halpert, Trygve Hammer, Thomas Handforth, "Pop" Hart, Robert Henri, Stefan Hirsch, Morris Kantor, Rockwell Kent, Bernard Karfiol, Walt Kuhn, Yasuo Kuniyoshi, Gaston Lachaise, Richard Lahey, Robert Laurent, Martin Lewis, Tod Lindenmuth, Charles Locke, Louis Lozowick, George Luks, Reginald Marsh, Jan Matulka, Jerome Myers, Joseph Pollet, Boardman Robinson, Charles Sheeler, Will Shuster, John Sloan, Niles Spencer, Maurice Sterne, Augustus Vincent Tack, A. Walkowitz, Max Weber, Harry Wickey, Mahonri Young, the Zorachs, and others.

SPECIAL
EXHIBITIONS
IN
MINNEAPOLIS

At the Minneapolis Institute of Art there was placed on view in April, to continue for several months, a notable exhibition of Old English Silver. This exhibition was assembled by the Friends of the Institute from thirty private collections in Minneapolis and St. Paul, and included no less than 200 pieces, including teapots, tankards, chalices, argyles, biggins, and flat silver. Of special interest are a number of pieces from the workshop of Paul Storr of London, one of the last of the silversmiths to carry on the great tradition which was swallowed up by the machine production of the Victorian era. Likewise of notable interest is a salt cellar made in Dublin in 1640, one of the twenty pieces of Dublin silver bearing the hall-mark of the years 1638-1679 that survived the wholesale melting down of Irish plate during that period.

During the month of May the Institute held an exhibition of paintings by eight well-known Americans—Edward Hopper, Charles Burchfield, John Carroll, James Chapin, Andrew Dasburg, George Luks, Henry McFee and Allen Tucker. Other recent exhibitions at the Institute include a collection of works by Modern French Masters, Monet, Renoir, Cezanne, Van Gogh, Seurat and Rousseau, Matisse, Picasso, Vlaminck and others; and a collection of recent etchings by Cadwallader Washburn, well-known American etcher, who at one time made his home in Minneapolis.

The Minneapolis Institute of Arts has received from Mrs. George P. Douglas an almost complete set of 240 of the wood engravings of Timothy Cole, which are now on view in the Print Galleries. With this gift the Institute now owns one of the seven leading collections of Cole's prints, on a par with those of the New York Public Library and the Museum of Fine Arts, Boston.

During the season of 1929-30 forty-two special exhibitions have been set forth in the Institute's galleries. Seventy-five lectures and five concerts were given during the year, not only by members of the staff and by local artists but by other well-known authorities, among them Harvey Wiley Corbett, who spoke on "Modern Architecture and the City of the Future," and Bruno Roselli, who described his recent discoveries at "Leptis

Magna—The New Pompeii of Africa." The attendance at the Institute for eight months during the lecture season was 85,000.

NEW ART
LEAGUE, CAPE
MAY COUNTY,
N. J.

Cape May County, New Jersey, has organized a unique Art League, in which every municipality in the county is represented.

This League has as its object the encouragement of self-expression in art, music and the drama, and the support of all civic enterprises of an aesthetic character. To this end it circulates among the schools of the county exhibitions of works by well-known artists and of school arts and crafts; sponsors lectures on art in the schools, and in other ways cultivates an appreciation of art among the young.

This movement was inaugurated in Cape May County by Mr. Samuel S. Fleisher, well-known patron of art and founder of the Graphic Sketch Club of Philadelphia, who established a community center in Woodbine, New Jersey, in the activities of which art was given prominent place. An art school was established in connection with this center and was placed under the direction of a capable teacher. This was pioneer work, there being no art interest, no desire or background upon which to build. The teaching was based upon the idea of developing the creative instinct of the individual and enlarging his aesthetic and spiritual vision rather than upon producing practicing artists.

Through daily contact with pupils in the schools and through frequent exhibitions and other art activities an interest was aroused which spread throughout the county, with the result that at the end of the second year an art center was formed at the county seat, Cape May Court House, under the auspices of the Chambers of Commerce. Last November this Art Center was merged into the present Cape May County Art League, which has a membership of over three hundred. The League held its first exhibition during April—a collection of paintings by well-known American artists—at which there was a large and interested attendance.

The President of the Cape May County Art League is Mr. Thomas J. Durell, who is also the County Superintendent of Schools, and who is largely responsible for the interest

in art which has been aroused among the school children.

The influence of the Art League is already spreading to the adjoining counties of the state, a number of which have expressed a desire for a similar movement—tangible evidence of the need and hunger in the rural communities for the cultural things of life.

The Italian Exhibition is

LONDON NOTES now a past memory of delightful things, and the good ship *Leonardo da Vinci*, with a send-off from the Lord Mayor of London and her precious cargo on board, must be at this moment nearing the shores of Italy. It is interesting to note, most probably as a direct result of this exhibition, that the number of visitors to our National Gallery increased during the three months when it was open by nearly forty thousand, the exact figures from January to March (inclusive) of 1929 being 102,987 and for 1930 (same months) 140,680. In lecturing on this exhibition this spring I did not fail to point out to my hearers that, while they were prepared to struggle among a packed crowd to see the paintings at Burlington House, there was waiting for them a spacious and admirably arranged Gallery, where they could pursue their study in leisure and comfort; and—though I can scarcely hope my remarks affected the attendance figures—I know that the many Italian visitors who came over never failed to visit our Gallery, and generally to express their approval.

After such a successful display the question naturally arises as to its successor; and here Sir W. Llewellyn, P. R. A., has forestalled advice and criticism by stating clearly the future programme. "In January and February, 1931," he says, "we shall have an Exhibition of Persian Art, organized in connection with the International Congress on Persian Art, then to be held in London. In January and February, 1932, we are arranging to hold an Exhibition of French Art. . . . For January and February, 1933, we are contemplating an Exhibition of British Art, on the same comprehensive lines as the recent exhibitions of foreign art." The last feature in this programme is perhaps the most interesting and satisfactory, for our British School of the eighteenth century can hold its own against the world, and, in

spite of recent losses, there are still some good paintings left in old England. The date of 1933 gives us two years to run, and need not make us unduly apprehensive; though with death duties, which have taken out of the national resources since 1913-14 the appalling sum of £750,000,000, and which duties are deliberately increased in this week's budget, it seems only a question of time for a large estate or work of art, outside the Galleries, of first value to be left to any owner here.

I wish next to mention briefly a very attractive exhibition of *American etchings* now being held at Lefevre Galleries, near Christie's, in King Street, St. James. There are twenty-one artists exhibiting here with great variety in style and subject, among them being Mr. John Taylor Arms ("Le Penseur de Notre Dame"); Frank W. Benson, whose admirable renderings of wild fowl I seem to remember in the far more comprehensive display of American black-and-white in the Victoria and Albert Museum; Mr. Childe Hassam, with his clean drawing; that accomplished etcher Troy Kinney, whom we often see here in the Greatorex Galleries, Gerald Geerlings, Martin Lewis, Franklyn Wood and others. I may add here that a young Italian friend of mine, Sig. San Salvatore, has some charming Venetian etchings to be shown at Claridge's Gallery next month; and I have today invitations for the Exhibition of Modern Belgian Art in Brighton (April 29), and for the opening of the Royal Academy of Arts (May 2)—all of which will come under my later notice.

Turning lastly to sculpture I may give a few words to the frieze which Mr. Gilbert Bayes has just designed to decorate the front of the new Saville Theatre in Shaftesbury Avenue. This frieze is 6 feet high and 115 feet in total length, the figures life size, the surfaces kept flat and rather severe, as it will be flooded at night with light from below.

Mr. Gilbert Bayes has said to me of this work, "I think and hope it is the best thing I have so far done; and it ranges from Greek and Roman, with their dignity, through the rush of a Bacchanalian dance on to a Harlequinade, with grotesque clown, through Shakespeare and Marlowe down to our modern times." It is hoped that the theatre will be opened by next Christmas.

S. B.

A revelation has just been made to Parisians of the work of an important but not generally known artist, a precursor of the impressionists, Paul Huet (1803-1869), whose works have been jealously guarded by his family, and whose relatives have lately been persuaded to lend his pictures for exhibition at the Galerie 23, in the *rue La Boétie*. Three hundred paintings, water colors and drawings, many of them of only moderate size, have lifted the name of this fine and independent artist from the obscurity into which it had fallen. And why fallen? Because his work was not understood except by a few, but those few were such men as Delacroix, Michelet, Dumas Père and Sainte-Beuve. Huet had broken away from academic drabness and convention and in his new treatment of light had foretold the impressionists. His landscapes are not of that school, however, but are lyrical transcriptions of nature, borne by the painter's emotion to the sensibility of the spectator; in short, the romanticist genre. And it is because France is celebrating this year the centenary of Romanticism that Huet's pictures have been brought before the public. One of the most lovely of the paintings, with the delicacy of Corot and something of the coloring of Watteau, is "*Matinée de Printemps*," with its winding stream bearing a little pleasure boat between banks gracefully wooded; another striking picture is the "*Retour du Grognaud*," a Napoleonic soldier returning from the wars, crossing a rude bridge under an advancing tempest. This painter, in his time, working modestly and persistently, buffeted or neglected, helped to save French art from the dryrot of academicism and brought it into the light where it traditionally belonged.

Another charming though less notable exhibition is the group of water colors, shown in the rooms of a private society, painted by a monk, Brother François Mes, a Benedictine in the Congregation of Solesmes. Working in his monastery in Holland, this undoubted artist has painted thirty-five water colors and twenty-four black-and-white designs for the illustration of Montalambert's History of Saint Elizabeth of Hungary. His palette is as fresh as a parterre of living flowers; the pictures of scenes in the Saint's Life are both naive and savant, always an

enchancing combination of qualities; and though their painter is not a Fra Angelico, he does not lack the spirit which makes art deeply sincere and delicately beautiful.

M. Briand is President of the Honorary Committee which has patronized the Maufra exhibition at the Georges Petit Gallery, which consists of eighty-three paintings of medium size and an even larger number of gouaches. Maxime Maufra died in 1918, and his work seems to be better known in America and England than in France. Tardily a more general recognition is coming here. Maufra found his subjects for landscapes and seascapes chiefly in Brittany. One superb marine is impressive in size and interprets the sea dashing on rocks as few paintings have done. Its title is "*Soleil d'hiver à Belle-Isle*." It was painted in 1911, and should be famous. (It was sold during the exposition.) There were a number of fine things here—a wood scene in winter, a flurry of snow in a village handled with mastery, a tragic "*Senlis*," an interior called "*Après le déjeuner*" with charming coloring, and a pearl-like scene of an inundation at Villeneuve-Saint-Georges. It was the sort of exhibition where even the habit-hardened observer is tempted to linger in luxurious contentment. Maufra was neither impressionist nor symbolist, but an artist abundant in production and rich in power and sensibility.

The American etcher, A. C. Webb, is also gifted, but one regrets the attention he has given to Pittsburgh factories, while admitting that his etchings and drawings of gigantic machinery are at once powerful and interpretive. But turn from these ultra modern subjects, now on view at the Marcel Guiot Gallery in the *rue Volney*, to his old French cathedrals and châteaux, also included, and you breathe more freely in an atmosphere which justifies art. One feels that Webb knows and loves France in "*La Cathédrale*," with its study of heavy shadows on the sculptured walls; in the "*Hill-town, Provence*," feudally built, its roofs rising to a peak on the high hill; in the "*Pont Médieval*," and the "*Terrasses ensoleillées à Amalfi*"—this last one of the best. Here, also, is a true artist.

And another is the Frenchman, Maurice Rodieux, who, under the patronage of Marshal Lyautey—long-time Governor of Mo-

rocco—exhibits at the *Galerie Ecalle* his views of the strange North African Arab country. The writers, Jean and Jérôme Tharaud, who also know Morocco, wrote the introduction, to the little catalogue. Unfortunately a premature death came to this admirable painter at Marrakech, where he was stricken with typhus.

The Bourdelle exposition, owing to the desire to have it even more complete than the one recently held in Brussels, has been postponed until 1931. The works of Ernest Laurent, who died last June, have just been shown at the Musée de l'Orangerie in the Tuileries, but will have to be dealt with in the next Notes.

LOUISE MORGAN SILL.

BERLIN NOTES The great Rembrandt exhibition at the Academy of Fine Arts, which foreshadowed this spring the celebration of the Berlin museums, was the outstanding event of note in art circles. In 1830 the Old Museum, erected by Schinkel, was finished, and contained all the national collections. In 1855 the New Museum was built, and in 1904 the now famous Kaiser-Friedrich Museum, the third on the "Museum Isle," was added to the group. Antique art and the Kupferstichkabinett (collection of engravings) have been shown in the Old and the New Museums, while the Kaiser-Friedrich Museum has been given over wholly to the exhibition of Christian art up to the nineteenth century. As these collections outgrew the exhibition space available, new buildings were planned, and designs drawn before the War by architect Messel. After many changes since that time and following his death the buildings are now complete and will be inaugurated by a great festival in the fall of this year.

In the Rembrandt exhibition graphic art predominated, and the majority of the exhibits consisted of etchings and drawings, the former from the Berlin Kupferstichkabinett. The Franz Koenig collection, Haarlem, contributed a number of drawings, but it was difficult to persuade other museums to lend their treasured paintings. There were, therefore, only twenty-four painted pictures by Rembrandt, lent by the Kaiser-Friedrich Museum, the Kassel and Brunswick galleries and private collections. These, however, illustrated admirably the different periods of

Rembrandt's painting. Among them were the "Family Portrait" from the Brunswick Museum, painted in 1669, the year of Rembrandt's death, which surpassed all the others in its brilliancy of color and vitality of expression. There were two great landscapes, one of Kassel with ruins on a hill, the other the "Baptism of the Chamberlain," lent by the Matthiesen Gallery, Berlin, the latter one of the finest of Rembrandt's works.

The drawings were shown in exceptional number, and included studies of Orientals and copies of Indian and Persian miniatures; a study for the "Staalmeesters" and another for "Visit of Jupiter to Philemon and Baucis," 1658, the latter painting belonging to the Yerkes collection of New York.

Two hundred and twenty etchings, chronologically arranged, offered a rare opportunity for comparing the various styles of Rembrandt's graphic art. Especially notable was the "Hundred Guilder" piece in four prints, one of them in the first state, of which only nine prints are known to exist.

In celebration of the sixtieth anniversary of the birth of Henri Matisse at the Thannhauser Galleries there was shown a very important exhibition of his works from 1896 to the present time. These were contributed not only by Matisse himself but by private owners. In the beginning Matisse's painting was as realistic as that of the Dutch masters, gradually passing through various stages of change—impressionism, etc.—until at the age of forty he developed a style quite his own. Twenty years ago an attempt was made to exhibit Matisse's work in Berlin, but without success because of lack of appreciation. Today he is essentially the vogue, and none would deny the importance of his influence on the younger generation. His pictures show refined but brilliant color used for decorative purpose. Their charm lies in their tasteful arrangement, harmony and vitality.

Berlin auctions are frequented more and more by dealers from all over the world and many of the great collections were and will be sold at auction this season here. Among the notable sales of the past season was that at Lepke's of the old and valuable Vieweg collection of Brunswick assembled through the assistance of the late Wilhelm von Bode, which brought high prices.

D. L.

ITEMS

The Denver Art Museum, of which Miss Anne Evans is now acting Director, presented an interesting and varied programme of activity for the month of April, including exhibitions, lectures, art classes and musicals. Among the exhibitions were Tibetan Art, collected by the Roerich Central Asian Expedition, lent by the International Art Center, New York; Original Drawings by Old Masters; paintings by local artists, and weavings by Indian craftsmen of the southwest.

The Cooke-Daniels Memorial lectures this year were given during the third week of April by Charles J. Connick of Boston and E. Baldwin Smith, of the Department of Art and Archaeology of Princeton University. Mr. Connick's lectures were on "The Craft of Light and Color"; Professor Smith's on "Modern Painting."

The Museum of Fine Arts, Boston, has, by the will of Mrs. Harriet J. Bradbury, been made a half-share residuary legatee with the Massachusetts General Hospital, and is expected to receive several million dollars from the estate. Not less than one million or more than two million dollars is to be used to erect a new wing to the museum which will bear the name of Mrs. Bradbury's brother, George Robert White. The remainder of the bequest will go into the Museum's permanent fund, the income to be used for the upkeep of the old English and French rooms and objects given to the Museum by Mrs. Bradbury and her brother, for acquisitions to complete and perfect the rooms, and for general purposes.

Word has been received that Cornelia B. Sage Quinton and Major William Warren Quinton have resigned as Director and Assistant Director of the California Palace of the Legion of Honor, San Francisco, in order to obtain a much-needed rest for a year, during which time they expect to visit all of the art centers of Europe. Mrs. Quinton and her husband have been connected with the California Palace of the Legion of Honor since June, 1924. Under their capable direction the All-American Sculpture Exhibition, arranged by the National Sculpture Society, April, 1929, to January, 1930, was shown. Attendance at this exhibition during the first six months aggregated over one million.

On May 8, nine new busts by American sculptors of distinction were unveiled in the Hall of Fame, New York. These were of John Quincy Adams, by Edmond T. Quinn; George Bancroft, by Rudolph Evans; James Fenimore Cooper, by Victor Salvatore; James Russell Lowell by Allan Clark; Patrick Henry and Elias Howe, by Charles Keck; Horace Mann by Adolph A. Weinman; John Lothrop Motley by Frederick MacMonnies; and Joseph Story, by Herbert Adams. The unveiling in most instances was by descendants of those memorialized.

At the time that this unveiling took place, formal presentation was made to the Hall of Fame of two pairs of gates for the entrances to the colonnade, designed and executed in wrought iron by Samuel Yellin of Philadelphia by commission of Mrs. Charles B. Alexander in memory of her husband.

The Society of Medalists, organized under the auspices of the American Federation of Arts, but with headquarters now at the Art Center, New York, announces that the sculptured models for its first medal, by Mrs. Laura Gardin Fraser, have been completed and the medal will shortly be ready for issuance. Paul H. Manship has accepted the commission to execute the second medal. Members of this Society, which is organized for the promotion of the medalist's art, pay eight dollars a year and receive two medals.

The Museum of Fine Arts of Houston, Texas, has acquired, through the generosity of Mr. Samuel H. Kress of New York an oil painting by Lorenzo Lotto, a Venetian painter of the sixteenth century. This painting, "Holy Family with a Donatrice," was formally presented at the Founders' Day exercises on April 12, and has been placed in the gallery devoted to the Museum's permanent collection of Old Masters.

A spring exhibition opened at New Hope, Pennsylvania, on May 17 to continue to June 17. This exhibition is under the auspices of the Phillips Mill Association of New Hope, of which John F. Folinsbee is Chairman; Letitia M. Ely, Secretary. Among the artists included are R. Sloan Bredin, Daniel Garber, M. Elizabeth Price, Albert Rosenthal, and Henry B. Snell.

BOOK REVIEWS

MODERN FRENCH DECORATION, by Katharine Morrison Kahle, M.A., Extension Lecturer in Interior Decoration, University of California. G. P. Putnam's Sons, New York, Publishers. Price, \$3.50.

"What a glorious story," says M. Leon Deshairs, *Conservateur de la Bibliothèque du Musée des Arts Décoratifs*, Paris, in his introduction to this volume, "is the re-manifestation of this return to life"—the return of the French designers to that which is original and vital—continuing: "It has already been attempted by more than one writer. In order to tell this story once again, Katharine Morrison Kahle has not limited herself to reading the books of others. She has gotten first-hand information, visiting the state collections, the stores, the studios, looking at the works close by and questioning the men. She has brought to this inquiry not only the sympathetic curiosity and the method of the historian but also the exquisite taste of a woman sensitive to all the niceties of house decoration. This book comes at an opportune time."

We in America can well re-echo the last statement. There is much confusion as to what constitutes good design in modern decoration. This book undoubtedly helps to clarify understanding. The author is Extension Lecturer in Interior Decoration at the University of California, and author of "An Outline of Period Furniture," and her book is dedicated to Dr. Phyllis Ackerman.

Turning the pages of the book at random, many interesting statements catch the eye and arrest attention. For instance, in treating of the history and origins of the modern decorative movement in France, she says: "Even as furniture is an expression of the age in which it exists, so is it moulded by the demands of its public. Decorative forms can never be superior to the taste of the majority in control." In answer to the question, "What are the elements of twentieth century life that one should expect to find expressed in its decorative forms?" she replies: "First and foremost—*directness*, the bold approach to a task by the shortest, most efficient method."

In successive chapters are treated in logical sequence, "Tendencies," "Background,"

"Furniture," "Textiles," "Lighting Fixtures," "Iron Work," "Decorative Accessories," "Color in Modern French Decoration." The final chapter deals with the "Practical Use of Modern Furniture in American Houses."

The volume contains numerous illustrations of rooms decorated by and containing furniture and furnishing designed by French decorators and craftsmen,—extremely interesting in themselves, but in most instances out of scale with the text page, which in a volume on decorative art is a serious error.

THE PAINTER IN HISTORY, by Ernest H. Short. J. B. Lippincott Company, Philadelphia, Publishers. Price, \$7.50.

So many histories of painting have been written that it would seem that there is little or no need for another. Yet the author of this book, Ernest H. Short, seems to have accomplished in its writing the impossible, and has given us an entirely different and a very engaging new history of painting from the time of Babylon to the present day. Notwithstanding all that has been written on the painting of the past, the great schools and the great masters, this author has, in almost every instance, found something fresh and new and interesting to say, putting somehow a pleasant, personal slant into his story, without in any way becoming apocryphal. A more readable and instructive history of painting would be hard to find. Perhaps the secret is told in the last sentence of the last page, number 449, which is as follows: "Not a little understanding arises from love."

LITHOGRAPHY FOR ARTISTS, by Bolton Brown. The University of Chicago Press, Publishers. Price, \$4.00.

This volume, which gives a complete account of how to grind, draw upon, etch, and print from the stone, together with instructions for making crayon, transferring, etc., constituted one of the Scammon Lectures at the Art Institute of Chicago in 1929. The author, Bolton Brown, knows more about lithography than almost any other today, and is without doubt the most successful lithographic printer we have in this country. He was trained as a painter and as an etcher.

He is essentially an artist. Lithography, he himself says, has been to him for many years "a matter of purely personal adventure, full of the ups and downs that give fascination to any adventure, with high times of success and low times of black failure." In preparing the lecture, now the basis of this book, he "endeavored to bottle up the maximum of facts in the minimum of space."

Lithography is too much associated in the mind of the average person with that which is commercial. On even artist-proof lithographs brought from abroad one has to pay a duty, a duty of a few cents a pound, testifying to the current commercial estimate of lithographic work. But lithography, as practiced by Senefelder, Whistler, Joseph Pennell and Bolton Brown, is an essentially artistic medium, and one which, if better understood, would be held in higher esteem. A knowledge of process is exceedingly valuable, and as a basis for better understanding therefore, to the layman as well as the student, this book is heartily commended.

BLOCK PRINTING, by William S. Rice. The Bruce Publishing Company, Milwaukee, Publishers. Paper binding. Price 88 cents.

Professor Rice, the author of this book, is the Head of the Art Department, Fremont High School, and Instructor in Block Printing, California School of Arts and Crafts, Oakland, California. The book was prepared in response to a number of requests for instruction in the art of block printing from a number of students in art schools and teachers in the public schools. It deals with technical matters—tools, blocks, methods of cutting and also printing—and should prove of very great value to students and teachers. It is well illustrated.

THE COURTEZAN OLYMPIA, by C. J. Bulliet. Covici, Friede, Inc., New York, Publishers. Price, \$5.00.

The title of this book was "borrowed deliberately" from Manet's famous nude. The story itself was written, the reader is told, because the author is "convinced that sensuality is the main ingredient in all art of any vitality," and that "genius has shown its utter contempt for the morals of every epoch and has flaunted conventional standards boldly and fearlessly." It is the unblushing story of the "equally voluptuous and illustrious predecessors" of the girl who

inspired Manet. Among the artists whose works are mentioned are Botticelli, Raphael, Giorgione, Titian, Velasquez, Rembrandt, Van Eyck, Rubens, Goya, Courbet and others.

Toward the conclusion of the story the author remarks: "Of late in Paris—since Picasso—the Modernists, whose wells of inspiration are down to the muddy dregs, are turning once more to Ingres' 'Odalisque.'" Well said—"muddy dregs!" Who, by choice, would drink them?

Nothing that is said or written can permanently diminish the glory of great art, but a book of this kind may temporarily besmirch it. There is an older tale than Mr. Bulliet's which has to do with a garden, all flowers, in which grew the Tree of Knowledge of good and evil. The fruit of this tree was forbidden, and those who ate of it were told that they should surely die. The curse is still active.

TWO PORTFOLIOS FOR ART TEACHERS AND OTHERS—"ART AGES," price, \$4.75, and **"ARTIST'S SCRAP BOOK,"** price, \$7.50. Both compiled by Pedro J. Lemos. Published by the Davis Press, Inc., Worcester, Mass.

"Art Ages" is a reference portfolio in loose-leaf form containing forty large plates, each ten by fourteen. These forty plates cover the ten great periods of art in the history of the world, beginning with the Egyptian period and going through the American Colonial period. Four plates are devoted to each period—one showing the general architecture and also showing some of the gems of the architecture of that period, such as the Taj Mahal, Cologne Cathedral, Old State House in Boston and so on; one plate showing the costumes of the period; one plate showing the architectural designs of the period; and one plate which shows the furniture, instruments, tools, and weapons of the period.

"The Artist's Scrap Book" contains over 1,000 sketches and decorative ornaments such as ships and boats, trees and houses, early American figures, foreign lands, and so on, carefully indexed by subjects, and a twelve-page brochure which not only gives the various mediums and methods for using the sketches but also gives two pages of completed work, using sketches direct from the Scrap Book.

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